

# MUSICAL AMERICA

NOV 9 1919

Vol. XXXI. No. 2

NEW YORK

EDITED BY

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NOVEMBER 8, 1919

\$3.00 per Year  
Fifteen Cents per Copy

## MUSIC WILL HELP RECONCILE NATIONS, AVERS LEO BLECH

General Musical Director of Berlin State Opera Says Boycott of Foreign Works Would Have Meant Loss to Germans—No Ban on Foreign Contemporaries—Consider Works Only On Their Merit, He Urges—Boycott on Strauss's Works in Germany—Story of "The Woman Without Shadow"

BERLIN, Oct. 11, 1919.

THE musical life of Berlin, after having for some time been interfered with by the revolution and the street fights following the strife, is flourishing again quite unexpectedly. Never have concerts and operatic performances (even more so comic operas and picture shows) been so overcrowded as in the days of most serious political troubles. The crowd was seeking to intoxicate itself, while the true friends of art fled from the confusion and vicissitudes of everyday life to places where the spirit of the great masters enwrapped their souls. Never was the craving for great art so overwhelmingly strong as in these days, never the congregation of Beethoven larger. Thousands found their way to the performances of his symphonies in the overcrowded halls and listened with religious decorum to the revelations of the musical gospel and down in the huge nine symphonies.

Similar it was at the Opera, where especially Wagner's "Parsifal" attracted crowds of worshippers. On the whole the opera repertoire of both opera-houses owned by Berlin in common with its neighboring city, Charlottenburg, is, of course, confined to those operas that meet the most the musical inclinations of the patrons of opera. And they are not narrow-minded. It does not matter whether a work is written by a German or a foreigner.

I became thoroughly conscious of this fact when a few days ago I visited the General Musical Director, Leo Blech, the chief conductor of the Berlin State Opera (formerly called "Court Opera"). There on the piano I observed the new repertoire: "Troubadour," "Carmen," "Masked Ball" and "Mignon" figure quite peaceably side by side with "Fidelio," "Salome," Blech's opera, "Silly Head," (previously called "King of Alps and Misanthrope"), "Evangeline Man," "Merry Wives of Windsor" and "Tristan"; that is to say, among seven German works were within a few days included four foreign ones. I said to Blech that this liberal action of the German stage stands in remarkable contrast to the boycott that is at the present day maintained with regard to German musical works abroad.

### Ban is Lifted

"We have had," Leo Blech replied "to boycott on the decision of the Stage Society particularly the works of living foreign composers whose countries were at war with us (though this decision has since the armistice been revoked), but as far as the great dead foreign composers were concerned there never existed with us a formal boycott. It is self-understood that during the first war fever we could not very well put French works on our repertoire. But already on Dec. 27, 1914; that is to say, barely five months after the breaking out of the war there appeared again on the repertoire the first French opera, 'Carmen.'"



ALESSANDRO BONCI

One of the Most Beloved of Italian Tenors, Who Has Returned to America After a Long Absence (See Page 5)

I remarked to the excellent conductor among whose great distinctions the conducting of "Carmen" is to be counted, that I think a great deal of this opera, which is indeed one of my favorites.

"Very well," Blech added, "but through the war the musical work of a master has surely not deteriorated in value. Besides, never a single voice has been raised in the press protesting against the revival of operas of dead masters of then alien enemy countries. I find that just in art lies a tendency of conciliation; the performance of great foreign works is a deed of humanity which goes to show that the everlasting common ideal in art triumphs over the sanguinary struggle of the present day. It would have meant a loss to us, we should indeed have somewhat boycotted ourselves, if we had forgone the enjoyment of the works of foreign masters to which we have become attached, only because we have been drawn into a war by mere accident through the terrible entanglements of political and military events—a war in which no true artist could take part deep down in his heart. 'It is not for us to participate in hatred, but in love,' says the Antigone of Sophocles."

I then drew attention to the fact that foreign countries have found themselves in a still more difficult position with regard to German music and that in consequence the

story was invented that Beethoven, whose ancestors had once lived in the Netherlands, later, Belgian town, Louvain, had not been a German, but a Belgian—only in order that his works could be performed in foreign countries without compunction of conscience!

"Beethoven is according to his art as little Belgian as Mozart is an Italian simply because he had composed the music to Italian texts. But one had to resort to the artifice of the 'Belgian' Beethoven, because it would otherwise have been impossible to put together a program of a Symphony concert of some artistic value. Just consider the great number of German symphony composers: Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, to mention only the names of the very greatest;—if they are omitted from the concert programs how little of importance remains for the world; apart from Berlioz a few modern Frenchmen and a couple of Russians, a few Northerners and still fewer Italians—that is all. And as to songs—they are so German that even a Frenchman cannot translate the word with 'chanson,' but gives it the foreign name, 'le lied'!"

"You are quite right," I rejoined, "but why have the foreign countries that must have done themselves much more harm by

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## QUAKER CITY'S CRY 'SAVE ORCHESTRA!' RAISES \$750,000

Philadelphians' Month-Long Campaign for Million Dollar Fund Nets Four-Fifths of Quota—Expect That Goal Will be Topped Within Few Days—Stokowski Forces Rapturously Received at Inaugural Concert—Damrosch Hailed At Initial Program—Samaroff, Grainger and Heifetz Stir Audiences

PHILADELPHIA, Nov. 1.—The month-long drive of local music lovers for the million dollar "Save the Orchestra" endowment fund ended yesterday with a four-fifths instead of a 100 per cent achievement. It may be said, however, that this lack of securing the full total does not represent the totality of appreciation and support of Philadelphia for their splendid Orchestra or does it mean that the result is to be left at that figure. As a matter of fact, all reports were not definitely in to the energetic and hard working committee and some of the teams were still in process of realizing on their propaganda when the month came to an end.

Decision was hastily made to take another week to consummate the job with exceedingly bright prospects that it would take only a day or so to finish it at that. A big start was made at the concert this evening when the usual intermission was devoted to a rapid fire campaign to obtain pledges from the friends of the Orchestra in the house.

Edward Bok, chairman of the endowment fund committee, explained that the subscriptions to date had amounted to something more than \$750,000 and pointed out that if each person in the audience would subscribe one \$100 Liberty Bond there was enough money in the house to make the million dollars up immediately. Assisted by Dr. Herbert Tily, as another "ballyhoo man" on the stage, Mr. Bok, fortified with a megaphone, conducted a lively campaign for bonds. Members of the women's committees in the audience took subscriptions. To speed up the proceedings, Mr. Bok announced that the committee would meet pledges of Liberty Bonds of any denominations with an equally valued bond. Enthusiasm ran high and a large number of pledges was secured.

It was not possible to obtain a tabulation of the results after the concert, but a hasty estimation would place the sum total at about \$100,000, leaving about another \$150,000 to be obtained by the committee this coming week.

As a matter of fact, some additional large gifts are confidently expected and it would surprise nobody if the final counting up revealed not only the original million sought, but a couple of hundred thousands additional to add to the \$800,000 fund accumulated during the past five years, making in all a Philadelphia Orchestra endowment fund of \$2,000,000, which would place the organization quite beyond financial worries in the future.

Even the \$750,000 obtained means more than seems on the surface, for the drive was complicated with competition with several other fund campaigns, including the Girl Scouts, the Harvard, Cornell, Princeton and University of Pennsylvania campaigns, the imminent Red Cross roll call, etc. As it was, interest was so diffused that more than 6,000 persons contributed to the sum total,

(Continued on page 5)



## Fortune Gallo Wants Opera By American Composer

**Impresario Announces That He Is In Market For One-Act Opera and Will Produce Work Found Acceptable—Music and Libretto Must Be Written by Americans**

**F**ORTUNE GALLO the man that has brought grand opera to dozens of American cities—is making another substantial contribution to the cause of American music.

Mr. Gallo announces that he is in the market for an one-act opera, written by an American, with a libretto that is also the production work of an American author. In the event that such an opera, worthy of production is submitted Mr. Gallo will present it next year in the season of the San Carlo Grand Opera Company.

"American audiences have amply proven their interest in grand opera," Mr. Gallo says; "in fact the attendance which has greeted the performances of the San Carlo Company since it has been on tour this season, is unprecedented. To mention one city alone, we are advised not to open the Detroit season on Sunday evening, no one will go to grand opera on Sunday we were told. I decided, however, to make the attempt. We sold out the house, including 275 standees and then had to enforce the fire regulations and permit no more people to enter."

"The attitude of the Detroit people toward grand opera has had its counterpart in greater or less degree wherever we have appeared this year. In Montreal we doubled the length of the season and appeared to capacity houses during our stay. When we opened in Peterboro, Canada, there was a line at the box office that would have reached from the MUSICAL AMERICA office across to Forty-second street. Ottawa, which is not considered a good point from the box office attitude, gave us large audiences for every performance. The houses were packed



**Fortune Gallo, Who Offers Substantial Recognition For American Composer**

for every performance in Hamilton. In every city in which we have appeared this year, the problem has not been to attract audiences, rather it has been to provide accommodations for all the people who wished to hear grand opera."

### Interest Due To Many Causes

I asked Mr. Gallo to what causes he ascribed this extraordinary interest.

**Head of San Carlo Company Tells of Keen Interest That Company Finds On Tour—Cities Double Season and Crowd Houses In Eagerness To Hear Opera**

"A variety of causes," he said, "The propaganda waged by such journals as MUSICAL AMERICA is beginning to bear fruit. Then there is the interest in opera that the talking machine has awakened—people want to hear the operas in their entirety after becoming familiar with different arias. The musical education that the soldiers receiving in training camp also has had its effect."

Mr. Gallo was too modest to add a fact that musicians are well acquainted with—the fact that Fortune Gallo has set a standard which insures good singers and admirable productions to his audiences.

"My assumption has been that the American public is interested in opera if it is adequately presented," Mr. Gallo went on, "and that it is willing to pay for what it wants to see and hear. I have tried to supply that want, and the audiences that have attended the San Carlo productions this season seem to indicate that I have done so."

"There is no lack of musical appreciation in America today, and no one need think they can go out in the smaller cities and 'get away' with poor productions. The standard is high, so is the interest. That is why I intend to take further venture and find out if Americans will be interested in listening to a production by one of their own composers. Personally, I think the time is ripe for such a step, even in an institution like the San Carlo, that has no guarantors and depend on public support. We have proven the great interest that is taken in standard operas, now I shall ascertain how much support the people generally are willing to give their own gifted writers."

MAY STANLEY

## Zeal For Native Music Replaces The Old Viennese Influence In Czecho-Slovakia

**People Celebrate the Founding of New Republic with Concerts of Folk Music—Organizations Gradually Resuming Their Activities—Art in Moravia and Hungary—Mrazek, Weigl, Merz and Vizina among Composers of the Hour**

*Editor's Note—With communications re-established MUSICAL AMERICA is able to present an account of activities in South Eastern Europe. In this, the first article to come from the republic of Czecho-Slovakia, it is interesting to note that the new State is throwing off the old Viennese influence, and that the compatriots of Dvorak and Smetana are turning again to native music for inspiration. The writer is a member of one of the prominent families in that country.*

By E. H. MAJOR

**M**USIC, in the new republic of Czecho-Slovakia, has not flourished during the war. The absence of so many youthful musicians, conductors, theatrical managers, artists and critics, accounts for this condition, and furthermore traveling has been so restricted as to discourage co-operation of foreign talent.

Now that the sad war has come to an end the threads are gradually picked up and joined once more and before long all will again move smoothly in its old way. The losses suffered in the ranks are gradually made good and practicing goes on with doubled energy, new works are now studied and new life blossoms out of the old ruins.

Here as in other fields, compositions of Czech composers are much in favor today. Potpourris from foreign operas and operettas have taken the place, together with Czech folk-songs, of the number from Viennese Operettas which were so popular before, and the public is never tired of admiring the softness and melodic richness of these offerings. The Czechs, admittedly very musical, have heretofore been conspicuous in all the orchestral bodies of the old Austrian empire, in German, Italian Roumanian, and Hungarian Societies. At present a strong tendency is to be noticed to make the orchestras within Czecho-Slovakia nationally independent, and orchestras of from fifty to sixty men can be heard every

night in many cities, bringing music to the poorest of our populace who come to the parks to listen and to help the celebrating of the arrival of peace and the founding of the new republic. The public gratefully appreciates every performance and the music, giving so many musicians a chance to acquire routine, is an important factor in popular education and national strengthening of the Czech people.

We have also in Brno a concert bureau, the Moravian-Silesian Concert Co., which has brought us the tenor Slezak, Erna Rubinstein, Erika Morini, Hilgerman and others. This bureau has branches in other cities of Czecho-Slovakia.

The German Opera plans, for the coming season, to give Schreker's "Schatzgräber," the Mozart cyclus' works of Lortzing, Puccini's works, Marschner's "Hans Heiling," and "Parsifal."

The Society of Art and Science also plans concerts in which Mrazek, Merz, Vizina, and lesser known artists will be heard.

Brno also boasts of an excellent male chorus of 300 members known as Maennergesangsverein and directed by Richard Wickenhauser who wrote some fine choral works. Through these times of economic stress this body of men has shown much enthusiasm for the pursuit of music. This society lost many members in the war and its concerts were always given for charity; its ranks seem to be fairly filled once more.

The Teachers' Singing Society directed by Hawran should not be left out in this recital since it has a mixed chorus, an institution which was much neglected in past years. A musical journal is planned by the Society for Art and Science; a year book for music will appear this season.

There is a little to report on musical conditions in Hungary just now. For some time the political situation in the Country has been too disturbed to permit great musical activity as you can picture. Before long one may expect to receive fuller reports from this section also.

### Music in Moravia

In Moravia we have had for many years a few excellent Societies which have chiefly cultivated German music. The Musikverein, Karl Frotzler, director has given concerts of note right through the war with the aid of artists of this country and also stars from Vienna, Berlin and other large European Cities. They had Hubermann, the violinist, also the Hungarian, Vecsey; the Frenchman, Marteau; pianists, Backhaus, Rosenthal, Sauer, Dr. Paul Weingarten; Burmeister, the violinist from Darmstadt; the cellist, Casals, the Viennese prodigies, Erika Morini, Rubinstein, and the Fensermann children, as also the famous dancer, Wiesenthal, Jachowker came from Berlin, Claire Dux from Munich, as well as Paul Bender, the baritone. The youthful baritone, Dr. Otto Schipper, came from Berlin, to increase his fame as a Wagner singer; others who came here were Mme. Rosetti, Josef Schwarz.

Our own Czech composer, Josef Gustav Mrazek contributed largely to the programs of the season. There were also works given by Victor Merz, composer of the great choral opus "Natura" which is now being studied, also of a Hymnus for Chorus, Solo and Orchestra. Vizina's compositions were heard. He composed much for orchestra and an opera in three acts, "The Twelve o'Clock Mail." Bruno Weigl composed three orchestral sketches which were heard in concert conducted by Mrazek. The Musikverein also gave chamber music last season, bringing the Gwandhaus String Quartet from Leipsic, the Rosé quartet from Vienna. They will be heard again this winter and also Pfitzner.

### Composers of the Hour

The names of some of the above composers must seem new abroad. Mrazek and Weigl, however, still continue a popularity. The former has to his credit several successes since the war. His new work "Aeoloe" first presented at Frankfurt in

1917, then at Cassels, 1918; Leipsic and other cities are rehearsing it at the present time. Mrazek's latest opera "Jkdar" will have its first performance at Leipsic in 1920. This composer's great genius has made him the favorite with our musical public and the whole world of music may well look forward to this last work of the maturing artist. Weigl's recent creations include "Madrigola," a light opera in three acts.

Victor Merz, one of the younger composers, was born at Brno, 1891, studied under Frotzler, the Viennese Fuchs, Franz Schreker and Franz Schmidt. He has composed *Lieder*, sonatas for violin, piano Quintet in F Major, one musical comedy and several overtures. Merz shows a fine feeling for the proper musical expression and nature polyphonic construction and, not infrequently, charming melodies.

Josef Vizina, who was born in 1890 at Brno, composed piano concertos, operas "Christmas," "Last Creation;" etc. A flow of melody and a broad sense of humor seem to distinguish Vizina's compositions. Other composers to be mentioned, are Anton Tomaschek, with a splendid violin sonata; Oswald Pawlik, the organist with fine mass music, and fairy music for children; and Rudolph Peterka with his works for chamber music and songs.

There was great activity among the Czechs in the musical life of our City before the war. Its center was the Philharmonic Society, *Beseda Brnenska*, founded 1861. A large and well drilled mixed chorus is joined to it. The director of the chorus was the composer, Paul Krizkovsky, until 1876, followed by Leos Janacek. Rudolf Reissig succeeded in 1897; the present leader is Ferdinand Vach. The Society in its six annual concerts has frequently brought popular oratorios and generally works of broad style, as well as works by our beloved Dvorak, among others his oratorio "Saint Ludmilla," "Requiem," and choral works by Smetana, Fibich, Novak, Neumann and others of national fame.

### Instrumental Music

Valuable instrumental music was produced by Czech composers and those of foreign nations supported by local talent and soloists from abroad. There were also several evenings each session aside for chamber music. Often the Prague Symphony Orchestra was heard (Ceska Filharmonie) and the world famous Bohemian String Quartet.

Under the auspices of the Organ School of Brno, Leos Janacek, director since 1904, the music section of the *Klub Pratel Umeni* (Friends of Art), gave evenings devoted to vocal concerts, piano and chamber music and did much to develop musical life in the city. Many novelties by Bohemian and Moravia composers were introduced. The organ school also arranged evenings of sacred music in church and concert hall under the personal direction of Janacek. The war has also much interfered with this activity.

The vocal forces have been much disturbed by heavy conscription of its members. Private enterprise has come to the rescue, however, and subscription concerts were substituted, with eminent soloists, occasionally entire symphonic orchestras—such as that of the Bohemian National Theater of Prague conducted by Karel Kovarovic and the *Ceska Filharmonie* from Prague also appeared.

Immense crowds presented themselves for these concerts, ample proof that music is a real and great necessity of our national life. Especially the Society of teachers of Moravia known as *Pevcecké Sdružení Moravských Ucitelu*, consisting of fifty voices led by Ferdinand Vach, did very well. In years of peace this chorus was heard in Dresden, Munich, Berlin, Brussels, Paris, London, St. Petersburg, Zurich, etc., and met with universal success. The war much interfered with the activity of this fine chorus and it had to discontinue altogether. Vach thereupon organized a Ladies' Chorus, which has already gained much approval wherever it was heard.

Musical activities this season will start on the 20th of October, when the first concert of the *Ceska Filharmonie* is given at Brno. Three other concerts by this Society will follow this season.

### Praise "Musical America" For Appearing Despite Printers' Strike

LOS ANGELES, CAL., Oct. 19.—There are many compliments for the enterprise of MUSICAL AMERICA on its regular appearance in spite of the printers' strike in New York City and on the energy with which the management of the journal took the printing of it to a city unafflicted with Bolshevism. With about 150 magazines and trade journals in a state of indefinite "vacation" it is all the more creditable, say your Western readers, that not an issue of MUSICAL AMERICA was missed.

W. F. G.

Bernice M. Kelley was married recently to Raymond R. Beatty. The bride was a pupil of Mme. Sembrich.



# Carl Struve Tells of Wave of Modernism in His Native Norway

War Results to Norwegians in Musical Discovery of Their Country — Democratic Conditions and Tendencies — Audiences Leaning Just Now to Ultra-Modern Works—Why Artists Cannot Sing in Germany

CARL STRUVE, Norwegian tenor, arrived in America a few weeks on his first visit to this country, is a typical Viking in appearance, big, blond, good-natured. Also, his charming gray-eyed, quaint-looking little wife, a concert singer typically Norwegian in appearance, as befits one of her connections with the diplomatic and court life of her native country. They are a very pleasant, unassuming young couple, with manners of the gentlest, and with much that is interesting to say on other things than music as well as on that necessarily favorite topic. The tenor's command of English is not the most facile, but as he speaks three other languages, it was not difficult to find a linguistic meeting-point.

"It is, the realization of a long-cherished dream, this trip to America," he smiled. "And if I continue liking this country as I do now, and have the success for which I naturally hope, it will be a long time before I see 'Mother Norway' again. I spent a year in London, and acquired some command of English there, but it is not at all like New York, though with a charm of its own. We really came here at the suggestion of Maurice Francis Egan, American Minister to Denmark, whom my wife and I met through my father-in-law, who has many acquaintances in the diplomatic corps of the Scandinavian countries. Mr. Egan urged us to come here not only in our own interest, but to help the Americans and Norwegians to become better acquainted musically with one another."

## Norway Discovered Musically

"How did Norway react musically to the war?" he was asked. "It had a tremendous effect on the country, in that all the greatest artists, who used to pass us over for Berlin or Paris or London, came to Christiania. Our capital is beautifully situated, but it is not a large city, and is in a way out of the beaten path of travel. But with the other great cities difficult of access for one reason or another, they discovered us, so to speak, and I may say without flattering my countrymen, that they were astonished at Norway's musical culture."

"You sing in opera for a long time in your own country, did you not?"

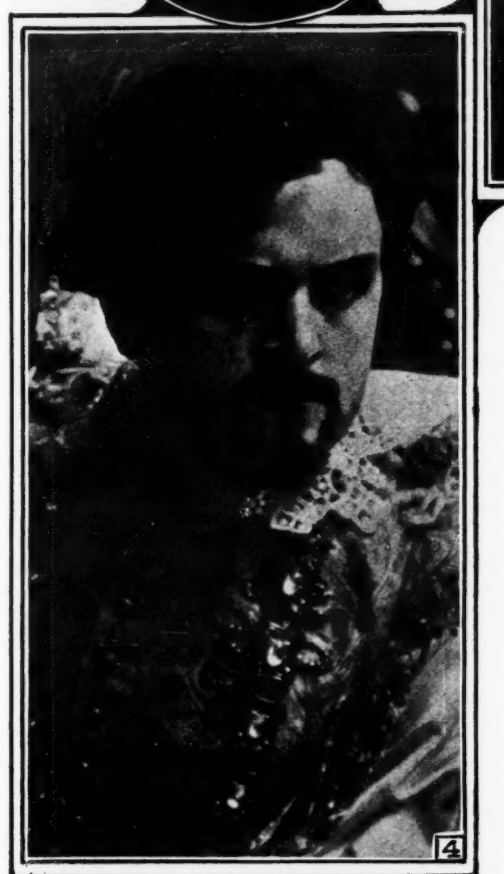
"I was tenor for eleven years, since I was twenty-one, at the National-Theater, as it is called, in Christiania. This institution corresponds to the Royal Opera Houses in other countries, such as Sweden for instance; but Norway is peculiarly democratic in its life, and although we have a King and Queen, Haakon and Maude (an English princess of whom we are fond) we do not like the sound of titles. There are practically no nobilities in Norway. There used to be what were called 'Kammerherren,' the King's Chevaliers, and there are descendants of these knights, but no new titles are created. There is a count of course; my wife's sister is a lady in waiting to the Queen, but there is little or ceremony as other countries understand it."

"In what did you make your debut?"

"It will perhaps interest you to know that it was in the rôle of Pinkerton the American in 'Butterfly.' Then afterwards I sang the lyric tenor rôles, such as *Don Jose* in 'Carmen,' which I sang in French, as I did *Fa st: Cavaradossi* in Italian, *Hofmann* in 'The Tales'; The Duke in 'Rigoletto' and so on. *Wilhelm Meister* in 'Mignon,' I sing in Norwegian. I do not find the Wagnerian rôles adapted to my voice or style. Then I 'guested' to other countries also, and have made several concert tours; which is a very fine one. In this country, I shall hope to sing in time in both concert and opera."

Speaking of Norwegian modern composers Mr. Struve said

"There is much choral music written, of course; our people are very fond of chorus-singing. The Norwegian operas are much in the manner of Puccini, who has a large following with us, as of course he has everywhere. Bergström and Schjelderup, the former of whom is critic of the *Aftenpost* as well as composer, have written many songs, some symphonies also. So has Brandt. Bergström's newest work, a symphony called 'Die Gedanke' has for its underlying idea



No. 1—Carl Struve, Prominent Norwegian Tenor, Who Recently Landed in This Country. (Photo by Michelin); No. 2—As 'Cavaradossi,' in 'Tosca'; No. 3—Mr. Struve with His Little Daughter; No. 4—As the 'Duke' in 'Rigoletto.'

## Audiences Very Critical

"Norwegian audiences are exceedingly



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No. 1—Carl Struve, Prominent Norwegian Tenor, Who Recently Landed in This Country. (Photo by Michelin); No. 2—As 'Cavaradossi,' in 'Tosca'; No. 3—Mr. Struve with His Little Daughter; No. 4—As the 'Duke' in 'Rigoletto.'

critical. We have our good taste and our bad, like other countries, but on the whole, we do not tolerate the banal easily. Even our popular songs must be well written. A Norwegian audience would not excuse some of the things that pass muster elsewhere. There is at present a tremendous wave of modernism sweeping over our musical thought, but the old favorites get crowded houses also."

"Can you tell us anything of the condition of things musically in Russia and Germany?"

"Russia is in chaos. As for Germany, not only will not the musicians of other countries go there for some time to come, but her own artists must go to other countries as soon as they can. That is because the taxation there is so terribly heavy. As soon as an artists makes as much, say as 10,000 marks, which at the mark's present price is a very small sum, he is taxed for a great part of it."

Both the tenor and his wife admitted longing for the time when they could bring over the little daughter who is pictured with her father, and who is evidently the delight



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of both. She is only three and a half, but said her mother, laughing, "is a most atrocious little flirt."

"Just before we came away, we had tea with Queen Maude, who is much interested in music, as well as in Americans, and wanted to hear all about projected visit. I gave the little one a bunch of flowers, and told her to present them to the Queen, who is devoted to children. But when she saw the big, good-looking young King standing by his wife, she shook her head. She walked straight up to him, gave him the flowers, and said, 'For you.' How everybody laughed, the Queen most of all! 'So should it be,' said the King, and everybody laughed all over again. Yes, my little girl surely loves men best."

She evidently loves one man very well, to judge from her contented look, a photograph, and from the pleasure with which her father contemplated the picture before he parted with it. "I think," he said wistfully with a last look at it, "if she could be here, America would be the happiest place in the world to live in. As it is, it is very wonderful." C. P.

## PONSELLE INITIATES SEASON IN ST. LOUIS

Soprano Gives Joint Recital With Jacobsen—City Prepares For Music Week

ST. LOUIS, Oct. 16.—The concert season was opened last Saturday night with the first appearance in the city of Rosa Ponselle, soprano, and Sascha Jacobsen, violinist, in a joint recital at the Odeon under the management of the Central Concert Company of Detroit. It was the first concert of the winter series and was ably managed by Mrs. Katherine McCausland. Miss Ponselle proved to be an artist of first rank, giving a varied list of songs which showed off her rich, colorful voice to fine advantage. The Saint-Saëns's Concerto in B Minor with which Jacobsen opened the concert, with Mrs. David Kriegshaver of this city at the piano, was played in fine fashion.

Great interest is being taken in Music Week scheduled for Nov. 4 to 11. All of the various civic, religious and commercial interests of the city will join in advertising music during that time. Special concerts will be held ending up with a big Sing on Armistice Day and speeches will be made at all public gatherings, urging further interest in music generally. On Nov. 9 the St. Louis Symphony will open its season with a monster "Pop" concert at the Coliseum and has engaged Francesca Peralta, already a big favorite here, to appear as soloist. This will be the crowning event of the week and should bring an enormous crowd out.

Manager Gaines announces the biggest

seat sale on record for the Orchestra and it looks as if they will have a great season. Max Zach arrives next Monday to take charge of rehearsals.

H. W. C.

## STOKOWSKI FORCES VISIT WASHINGTON

Special Performance As Duo-Art Demonstration—Great Welcome For Breeskin

WASHINGTON, D. C., Oct. 22.—The Philadelphia Orchestra, with Leopold Stokowski conducting, made its initial appearance here yesterday under the management of T. Arthur Smith in a special performance to give the Washington public an opportunity of hearing the Duo-Art piano as "soloist."

It was an extraordinary exhibition of man's skill in art and in invention. The Saint-Saëns's Concerto in G Minor was mysteriously performed by Harold Bauer with all his tone coloring, power and interpretation and yet the physical artist was not present. The orchestra selected as the symphony the Dvorak's Fifth in E Minor From The New World, which was performed with brilliancy and power. The "L'Arlesienne" Suite, Bizet, completed the program.

A violin recital of extraordinary beauty and artistic interpretation was given by Elias Breeskin, the violinist. He gave a

program which offered wide scope to his interpretative powers and well as breadth of tone, and light and shadow in coloring. The Sinding Suite and the Max Bruch Concerto were the outstanding big works, which displayed the seriousness of the artist. "Nocturne," Chopin-Wilhelm; "Humoresque," Tor Aulin; "Souvenir de Moscow," Wieniawski, and a Chaminade number struck a responsive chord in lighter vein. Mr. Breeskin was enthusiastically received and was obliged to respond to several encores. As a second encore at the conclusion of the concert he gave an "Eli, Eli," his own arrangement. Rudolph Gruen was at the piano. W. H.

## Scholarships Awarded at Lawrence, Kan., School of Fine Arts

LAWRENCE, KANS., Oct. 28.—The faculty of the School of Fine Arts at the University of Kansas has granted the following scholarships: Fine Arts music scholarship No. 1, \$50, to Adrian Pouliot, junior in the piano department; Fine Arts music scholarship No. 2, \$50, to Doris Novel, junior, piano department; the Mrs. John T. Stewart scholarship, \$50, to Alexander Gatewood, sophomore, vocal department; the Mrs. John T. Stewart scholarship, \$50, for the benefit of an art student, to Josephine Fuls, sophomore, art department; the George L. Kreeck scholarship, \$50, to Mabel McNary, sophomore, piano department; the George Innes scholarship, \$50, to Fred Semon, sophomore, vocal department.

Anna Case, soprano, has begun a long recital tour that will take her as far west as El Paso, Tex. Miss Case will not return to New York until December, her next appearance in this city being at the Hotel Biltmore, Friday morning, Dec. 5.



## MUSIC WILL HELP RECONCILE NATIONS, AVERS LEO BLECH

(Continued from page 1)

boycotting foreign music—yes, tell me, why have the foreign countries not like ourselves ignored the war at least as far as classical music was concerned?"

Leo Blech was silent at first. Then he rose, walked up to the piano and played a few Wagner bars. It was from "Tristan and Isolde" in the second act, where *King Mark* asks: "The unexplained and hidden cause of all my woes, who will to us disclose?" And *Tristan* answers: "O, monarch, I may not tell thee, truly; what thou dost ask remains for aye unanswered."

"But how is it with the living composers of the hitherto enemy countries?" I asked further. "We exclude in principle no one and no nation," Blech replied. The Italians have reappeared the soonest: first of all Puccini, then Mascagni and the recently deceased Leoncavallo. Montemezzi has quite recently even had his first German performance of "L'Amore dei tre Re" at Charlottenburg."

"And the French?"

"Of the living at the moment few come in question," Blech opined, "and as regards Saint-Saëns, whose 'Samson and Delilah' was performed here a great deal, it should for tangible reasons take the longest until his works are performed here. Even the English have not musically been boycotted by us: the charming 'Mikado' by Sullivan I conducted myself as a charity performance and also the 'Geisha' has been a great success here, especially during the war."

"And how do you picture the future?" I asked.

"We have ratified the Peace also musically. It now lies with the foreign countries to prove their good intentions. How can one in a list of operas entirely ignore Wagner? That would be just as inconceivable as if we omitted Verdi. Only both masters together represent the nineteenth century in opera. And one may think what one likes about Strauss (to mention a living one). His works anyhow are musically characteristic of our time and have for that reason already on cultural-historical grounds to be considered. It would be best, if in foreign countries they would think as we do: no one's works are performed simply because he is a native of the country, no one is boycotted simply because he is a foreigner; but only the works are performed of that one who has really something very special to express. I say to the foreign countries: produce such good music that we are bound to perform it, whether we like or not! Then it will not matter to us where a composer was born."

EDGAR ISTEEL.

### The Boycott on Strauss

Berlin, Oct. 5, 1919.

Richard Strauss has lately met with hard luck. Throughout Germany and Austria everybody was highly amused when recently his enormous supply of fat, sugar and eggs was confiscated by the authorities at the frontier, as he was moving from his well-stored Bavarian country-house to the banks of the beautiful blue Danube, where food supplies are much scarcer. To the question where he had got the immense quantities of victuals from, he replied that he had pro-

duced them all on his own farm! But he had scarcely recovered from the one stroke of bad luck when a still more disagreeable one befell him. Since Sept. 22 he is under boycott by the German Stage Society and none of his operas the stage contract for which has been entered into later than on July 1 may in future be performed by any German, Austrian or German-Swiss Opera House. The first performance of his new opera can take place (Dresden, Oct. 20), because the contract concerning it had been concluded between stage and publishers before July 1.

Before, however, discussing the new opera, "The Woman Without Shadow," I must explain how the boycott came about. German musical interests have already for a long time been injured by the dispute between the two associations of authors that draw concert fees. The "Institute for musical performing rights" of the 'Association of German composers' stands under the leadership of Richard Strauss; this has as a rival concern the "Association for receiving musical performing rights," which is united with the "Association of Authors, Composers and Publishers" in Vienna and together with it has founded the "Union for the protection of musical performing rights in Germany." The latter Union embraces all those composers who would not submit to the dictatorship of Strauss (among them d'Albert), including all publishers of any importance with the exception of the firm Fürstner, the publisher of Strauss. Independent of the disputes concerning merely concert matters in the "Association of German playwrights and composers"—that has already existed over a decade and has an office of its own dealing with stage matters—a central bureau has now been established, which like the Parisian "Société des auteurs et compositeurs dramatiques" has for a long time aimed at the centralizing of stage performing rights in order to simplify the business relations between the stage management, authors and publishers.

The result of long and extremely difficult negotiations in which also your correspondent took part as delegate of the stage composers last summer, was an arrangement between the Stage Society, the Society of playwrights and the Society of stage publishers, as follows: From July 1, 1919, the German stage managements may perform only by such authors that belong to the Union, and the publishers who have joined the Publishers' Union may likewise only publish the works of such authors. In the Authors' Union every German or foreigner must be admitted to membership providing a work of his has been performed or accepted by a stage belonging to the Stage Society or accepted for publication by a publisher of the Union. If any of the parties to the arrangement violates any of its conditions, compulsory arbitration courts of a professional character are called in at the exclusion of the ordinary court of law. The arrangement stands first of all for five years. Now Richard Strauss and his publisher have not considered it worth while to join the Union of authors and publishers. The reason for that was mainly this: the authors and publishers had made the concession to the Stage Society to drop the "guaranty payments" that until then successful authors had been in the habit of receiving. A certain (naturally very large) amount had to be deposited as security and if the work of a previously successful author failed to meet with success, the greater part of the sum was lost for the stage. As an equivalent for dropping these "guaranty payments" (without this concession a settlement with the stage

managements was impossible) the Stage Society undertook in the interest of the younger authors to stipulate every year one first performance at every larger theater. This arrangement did not please Richard Strauss and his publisher, who had not troubled about the negotiations and they openly stood aloof from the union. Fürstner has I am told, stated that he can not forego the "guaranty payments" because he had to pay Strauss such heavy fees that without them he could not realize his own expenses. Then the Stage Society issued an ultimatum: those stage authors and publishers who had not joined until Sept. 22 were to be boycotted with regard to the contracts entered into after July 1, as long as they did not enter the united organizations. Thereupon the "Association" endeavored at the last moment at the behest of Strauss to open negotiations with the "Union." An acceptable basis for unity had almost been arrived at when the Strauss group at the last moment put forth new, more far-reaching demands. The Union's answer after an animated meeting, was a unanimous resolution definitely to break off the negotiations with the Strauss group. A telephonic report of this fact on Sept. 22 sufficed to cause an immediate boycott being declared against Strauss, Humperdinck, Pfitzner, etc., in all about sixteen Stage Composers. As according to my latest information, Strauss and his publisher have not yet come into the united organizations the boycott is upheld. It is a trial of strength, but there is little doubt who must carry the victory. For the Stage Society that boycotts Strauss has also an arrangement with the Stage Cooperative Association; that is to say, the Association of all singers and actors, according to which in the event of the declaration of a boycott no one is permitted to perform in a boycotted work.

### "The Woman Without Shadow"

In the meantime the latest Strauss creation, "The Woman Without Shadow," has already begun to cast its shadow. The piano score is not yet accessible to the public and I should not like to be so indiscreet as to judge stage music before its first stage performance. But people are already racking their brains in the papers concerning the book. And rightly so. For how a rational human being with his five senses can write such nonsense and how such another put to music this miscarriage of mystic obscurity remains a puzzle, the solution of which I have failed to find.

Hofmannsthal has certainly placed at the head of his textbook a detailed account of the plot, but whoever thinks that by the aid of this airy thread he will get through the labyrinth of verses partly imitating the bible and partly copying Goethe's "Faust" (second part), is greatly mistaken. The textbook has nearly a hundred pages and many changes of scenery. I shall endeavour to penetrate the verbose and unintelligible rigmarole and give the quintessence of the action: The "Woman Without Shadow" is the woman without a child. How that hangs together, I do not know, but Hofmannsthal makes the assertion: "She throws no shadow and she does not feel herself a mother: this is one and the same,

expression and expressed idea." Now it is the fate of a daughter of a king of spirits who is married to an Emperor to live on earth without a shadow, nay, even the Emperor must turn to stone, if she does not succeed after the elapse of a certain period to throw a shadow. With the assistance of a diabolical "wet-nurse" she buys from the wife of a dyer her shadow, but with the shadow the dyer's wife loses also her unborn children, "for those two also go together as expression and expressed idea," says Hofmannsthal. The dyer thereupon threatens his wife with death. When the empress hears this she declines to have the shadow and motherhood and the emperor is turned to stone. But in consequence of her renunciation she and the emperor are saved: she receives by magic a shadow and the emperor comes to life again. The voices of the five unborn children are in fact the sensation of this so unspeakably wearisome opera which moves in musical style between "Ariadne" and "Electra." For to-day I should not like to divulge more, as I intend to send a full report of the first performance in Dresden on Oct. 20. Strauss himself in an interview calls this work a continuation of the "Magic Flute" and asserts that the "Magic Flute" is a precursor of the "Woman without Shadow" somewhat as Weber's "Euryanthe" was the precursor of Wagner's "Lohengrin." Modesty has always been one of the distinguished traits of Richard Strauss. Let us quietly wait and see.

EDGAR ISTEEL.

### MISS LANGENHAN'S TOUR

#### Dramatic Soprano Opens Southern Visit With Glenville, W. Va., Recital

Christine Tangenhan, the well known dramatic soprano, is now on tour in the south. On Oct. 25 she opened her tour with a recital at the auditorium in Glenville, W. Va., where she scored an immediate success. Among her numbers were the Handel aria, "O Had I Jubal's Lyre," arias from "Mignon" and "Cavalleria," French songs by Delibes and Massenet, Russian, Bohemian and Swedish songs and several groups of American songs by Metcalf, Housman, Barbour, Vanderpool, Blair, Rungee, di Nigero, Kramer, Cadman, H. T. Burleigh, Reddick and Roma.

Mme. Langenhan was heard on Oct. 28 at Lynchburg, Va., where she filled a re-engagement on Oct. 29 at Lewisburg, N. C., Nov. 3 at Leesville, S. C., Nov. 5 at Milgetville, Ga. Her coming dates include a re-engagement at Augusta, Ga., on Nov. 10; Danville, Ind., Nov. 13; an appearance before the Chicago Woman's Musical Club in Chicago at the Wood Theater on Nov. 16, and five Oklahoma dates on Nov. 26, 21, 22, 23, 24 at Pon-tiac City, Holdenville, Noramu, Osmulgee and Hugo.

Charles T. Griffes's Poem for flute and orchestra will have its first public hearing when George Barrère, the noted flautist, performs it at his appearance as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, at Aeolian Hall, New York, on Sunday afternoon, Nov. 16.

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## BIG AUDIENCE HAILS VERA JANACOPULOS

Greek-Brazilian Soprano Wins  
Applause in Aeolian  
Hall Recital

Vera Janacopulos, the Greek-Brazilian soprano, who was one of last season's major disclosures, drew a numerous audience of enthusiastic temper to Aeolian Hall last Saturday afternoon. Miss Janacopulos is a personable woman and a good artist—good induce the wish that she were better. Against improvements that might place her in the front rank of contemporary recitalists there seem to be no prodigious obstacles. But in their present state her often admirable talents are curtailed and circumscribed in a way to inhibit their full development at the outset; and this by faults that would still yield readily to the proper corrective measures. Nature has dowered her handsomely with vocal material and the stuff of temperament. Likewise with capacity and initiative of intellect. But these things have not been consistently put to the right uses.

In the matter of varied and subtly conceived interpretation Miss Janacopulos contrives her most successful appeal. Diversity of characterization, of unfaltering touch, of delineative adroitness and a remarkably extensive range of expression lend point and vividness to almost everything she does. These virtues she illustrated to a remarkable degree in some Spanish songs by Granados, Albeniz and Manuel de Falla and even more decidedly in one of Moussorgsky's inimitable "Nursery Songs," the musical tenuousness of which is for the time overlooked in the skill that Miss Janacopulos brings to bear on a simulation of childish utterance and that is virtually psychologic. But in such a lyric as Schumann's "Ich Grolle Nicht" there was evident need for a curb on the turbulence of her temperament. This is, indeed, one of the most passionate outgivings in the range of song literature. But the force of its passion is vitiated by the hysterical vehemence of such a delivery, which suffered in point of taste no less than in the proper emotional encompassment. Together with one other Schumann songs—"Fanfare" and a setting of Goethe's "Wanderer's Night Song" much inferior to Liszt's—Miss Janacopulos gave it in a pale French translation. Why not English if these German songs cannot yet be done in the original? The audience insisted on a repetition of "Ich Grolle Nicht."

H. F. P.

### Pfeiffer Quits Philadelphia Philharmonic; Thunder His Successor

PHILADELPHIA, Nov. 3.—Echoes of the musical battle in the Philharmonic Society of late last spring sounded again last week in the resignation of Walter Pfeiffer, conductor of the orchestra maintained by the organization. The Board of Directors has appointed Dr. Henry Gordon Thunder, organist and conductor of the Choral Society and the Fortnightly Club, to fill the vacancy. The principal result of Mr. Pfeiffer's resignation will be to postpone each of the five Sunday evening concerts scheduled one month.

It is believed that the resignation of Mr. Pfeiffer will result in the return to the organization of the secessionists who left at the time of the spring conflict under the leadership of Mrs. Ernest Toogood.

## Alessandro Bonci Again Endears Himself to American Audiences

ALESSANDRO BONCI, one of the most popular of all Italian lyric tenors, has once again endeared himself to the American public. After an absence of six years from this country, the tenor returned last month to America and was heard for the first time with the Chicago Opera Association in the "Ballo in Maschera" in Milwaukee, playing the rôle of Riccardo, a part which vocally he has made peculiarly his own.

He is now continuing his tour with the Chicago Opera and a telegram just received by his manager, Jules Daiber, states that Bonci's entrance in "The Masked Ball" in St. Paul recently was marked by a storm of applause and that tremendous enthusiasm followed his singing of the "Tarantella." He received the ovation after the famous "E Scherzo," which he was obliged to repeat. The house was completely sold out, even to the extent that no standing room was obtainable.

## C. H. STEINWAY DIES SUDDENLY

Head of World-Famous Piano  
Firm Succumbs After  
Twelve Hour Illness

Musical circles in two continents were shocked to learn of the sudden death in New York City on Oct. 30 of Charles Herman Steinway, head since 1896 of the famous piano firm of Steinway & Sons. Mr. Steinway's illness developed after his return to his home, the Sherman Square Hotel, after a dinner party, and proved fatal in twelve hours. He is survived by his wife, who was Marie A. Mertens and whom he married in 1885; also by a son and daughter.

Mr. Steinway was the second son of Charles G. Steinway and grandson of Henry E. Steinway, founder and first maker of the piano that bears the family name. The grandson, who was born in New York in 1857, received a thorough education in both American and European schools, and was trained with an equal comprehensiveness in every detail of the business which he afterwards expanded far beyond its original scope. His knowledge of all details of piano-construction, his musical gift beyond the ordinary (displaying itself in skill both as pianist and as composer) and his aptitude for business affairs, all combined to impress his uncle, William Steinway, then president of the firm, so much that the young man became his uncle's personal representative and assistant while quite young. On the death of William Steinway, the nephew was elected his successor.

It is stated that after Charles H. Steinway's accession, the output of the factory increased 200 per cent. Branch stores were opened by him, not only in leading American cities, but in Hamburg, Berlin



Charles H. Steinway, President of Steinway and Sons, since 1896, who died in his sixty-third year on Oct. 30

and London. From the French and Persian governments he received decorations, and the Stockholm Academy made him a member; in addition to this, he belonged to many New York musical societies and to many clubs. When Paderewski first came to this country, Mr. Steinway was among the first to recognize the outstanding character of the Polish pianist's achievements, a discovery which did much to further Paderewski's conquest of American audiences.

Samaroff and Mr. Townsend were all fervently applauded.

Earlier in the program the virtuoso was heard in the Liszt concerto in A Flat. Mme. Samaroff rose to its splendor in magnificent style. The sympathy was the eternally-winning E Flat of Mozart, a score which Mr. Stokowski treats with compelling lucidity and grace. The reading last week marked the highest point of artistry. As a preface to this delightful program the Tchaikovsky "Romeo et Juliette" Overture was accorded an interpretation, instinct with romance, passionate surge and tragic force.

### Grainger With Damrosch

A last minute change in the program with which Walter Damrosch began his Philadelphia season at the Academy on Tuesday night failed to mar the cohesion of an inspiring concert. Percy Grainger, substituting for Mabel Garrison, was heard in the Grieg Concerto. His electric personality is capably fitted to the combined sparkle and rich imaginative contest of this atmospheric score.

In sufficient rehearsal resulted at times in a trifling lack of correspondence between band and piano, but Mr. Damrosch successfully "covered up" and it would take a good deal to disconcert the fervent Mr. Grainger. His was a clean, polished, masterful performance.

The symphony was proof—if any more is needed—that the New York Symphony is one of the finest orchestras in the land. The radiant quality of the strings, the mellow resonance of the horn choirs, the general balance of tone and certitude of attack were conspicuously revealed in Brahms' First Symphony.

Avoidance of the pitfalls of sensationalism is one of Mr. Damrosch's prime virtues. He is a stimulating foe of distortion, and although his feeling for *chiaroscuro* is keen he never permits it, as some conductors do, to disturb the composer's purpose.

An interesting, though hardly an epoch-making new work was Debussy's "Berceuse Héroïque."

Jascha Heifetz drew an enormous audience to the Academy of Music on Monday night. The auditors overflowed upon the stage and into the orchestra pit. The recital was of course a tonal triumph. As an interpreter, the popular violinist is occasionally open to legitimate criticism. For sheer eloquence with the bow, however, he is unquestionably one of the extraordinary figures of the day.

His playing of the lovely Caesar Franck sonata accented its beauty without always elucidating its subtlety and spiritual depth. There were no such demands in the Bruch Fantasie, a somewhat labored work. Here, however, Heifetz revealed his amazing technical facility. Other numbers were a Slavonic dance by Dvorak, a "Perpetual Motion" by Cecil Burleigh, a legend by Godowsky and the Saltarella by Wieniawski.

H. T. CRAVEN.

## ZIMRO ENSEMBLE IN UNIQUE PROGRAM

Folk Melodies of Jews and  
Little Russia Given Fine  
Presentation

Lovers of folk music had an unusual opportunity to gratify this wish in the program was presented at Carnegie Hall on Saturday, evening Nov. 1, by the Zimro Ensemble. Unfamiliar Jewish melodies and numbers based on the songs of Little Russia made up the offerings, that were received by with acclamation by one of the largest audiences that has made up a Saturday night gathering at Carnegie during the present season.

In the main, the composers represented on the program have not attempted extensive elaboration of the themes employed. There was a gratifying simplicity in the Aisberg Jewish Rhapsodie and Rosovsky's Fantastic Trio. Neither of these composers have attempted to involve the simple melodies in a maze of elaboration, and the result gives one a vivid conception of the folk-songs of a people.

The Ensemble members proved themselves musicians of worth in their exquisite playing of the Goorovitch "Kol Nidrei," said to be presented in the identical manner in which it is sung in the synagogue on the eve of the Day of Atonement, and the solo numbers were fully up to standards of their ensemble playing. The latter included the Pedotser "Taxim," Concerto for clarinet, a Zeitlin and Cherniavsky solo for cello, and a Weinberg Romance for violin.

The Zimro Ensemble is making its American tour in the interest of a Temple of Art for Palestine, in which it is working with the Zionist Organizations throughout the country.

M. S.

## GALLI-CURCI GREETED BY CAPACITY AUDIENCE.

Hippodrome is Filled by Welcomers at  
Coloratura's First Recital  
This Season

Mme. Galli-Curci's first New York recital of the present season, on Sunday evening, Nov. 2, again brought out a gathering of the faithful that overflowed the Hippodrome's generous spaces. The coloratura's following comes early and stays late—and roundly applauds the musical fare which it has come to identify with her programs.

She was in excellent voice and the numbers chosen were fine vehicles for the Galli-Curci art. They included Monro's "My Lovely Celia," German's "Daffodils Abowing," the Clavelitos of Valverde, which had to be repeated, the Chopin-Buzzi Pecia Valse, "Messaggero amoroso," and songs by Hahn, Liszt, Scott, La Forge and Samuels. For her more florid numbers Mme. Galli-Curci presented the Bishop "Lo, Here the Gentle Lark," with flute obbligato by Manuel Berenguer, the "Come per me sereno" from "Sonnambula" and the "Mad Scene" from "Hamlet." Several familiar old songs were added in response to very insistent demands.

Mr. Berenguer and Mr. Samuels gave the Hué Fantasie, which had to be repeated, and the latter gave his usual flawless accompaniments for the singer.

M. S.

## 'STAR OPERA' ARTISTS SING UNMOLESTED

Benefit Concert at Lexington Theater  
Takes Place Without Un-  
toward Incident

For the benefit of the members of the late Star Opera Company, the prolonged death-throes of which came finally to an end at the Lexington Theater on Oct. 28, a concert was given in the same theater on the evening of Nov. 2.

Cordons of husky policemen were in evidence inside the theater and out, but they were wholly unnecessary. Nobody showed any particular interest in the event, not even the Teuton music-lover, and the receipts, said to be in the neighborhood of \$1300, will not, when divided among the seventy members of the company, make any of them especially wealthy.

The German language was conspicuous by its absence and the program was offered in English, French, Italian and Latin by Bernhard Koenig, Viola Graham, Mary Schiller, Miriam Ardini, Albertina Babst, Harriet Behné, Emilio Blazevic, Salvatore Solte and Hans Steiner. Irish songs were also featured by Teles Longtin. Edward Grasse, blind violinist, was the only artist appearing, who was not a member of the company.



## London Hears New Works Inspired By War Service In The Balkans

Heath's String Quartet on Serbian Themes Among New Works Heard In Concert—Symphonic Phantasy By Arnold Bax Proves Work of Much Merit — Ernest Newman's New Volume of Essays on Musical Themes Is Winning Praise

London, England,  
Oct. 10, 1919.

ONE of the less expected results of the war is that it has enlarged our musical topography. Composers have returned home with memories of unfamiliar landscapes, which they now proceed to depict in terms of music. J. R. Heath, for instance, served in the Balkans, and has already given us a string quartet on Serbian themes, and three "Macedonian Sketches" for piano and orchestra.

A set of Balkan sketches for orchestra await performance and this week we have "Kaimacthalen," which Sir Henry Wood introduced at the Promenade Concerts. For the benefit of those whose geography is weak, I may add that that terrible addition to the dictionary of musical terms indicates a mountain range somewhere between Salonika and Monastir. Mr. Heath is a member of the medical profession, but I am afraid that is the full extent of his resemblance to Borodine. I am not prepared to speak of the curative properties of his music, which proved somewhat of a disappointment. A meteorological report from a mountain top has to be put into more imaginative language before it becomes tone-poetry. The conventional hullabaloo of an orchestral storm is not enough. The peaceful episode of the shepherd's pipe was better managed, but that also has had its day.

The only other novelty heard at Queen's Hall during the week was a Suite, "Summer Days," by Eric Coates, a copious writer of pleasant ballads and other music of innocence. He has a neat hand at simple tunes and rhythms, but this style would be made more interesting by the admixture of a little original sin.

Arnold Bax, whose latest book of songs received such warm praise from MUSICAL AMERICA a few weeks ago, has had two works performed within a week. One of our best pianists, Myra Hess, included in the program of her recital at the Wigmore Hall a "Symphonic Phantasy" of his which made a vivid impression. Although complex in detail, it is remarkably broad in outline, and inspired by noble imagination. Like most of this composer's best work, it is still in manuscript. Our publishers are afraid of a piano piece which is beyond the capacity of amateurs, especially if it exceed a very moderate number of pages.

The other novelty was heard as a sym-

phonic interlude at the Russian Ballet. When Arnold Bax had scored one or two numbers for "Children's Tales," a production based on the music of Liadoff, Mr. Diaghileff began to turn his attention to his original work. It happens that Bax paid a visit to Russia some eight or nine years ago, and recorded his impressions in three piano pieces, a Hopak, a Nocturne and a humorous scene, "In a Vodka Shop," all of which are published. It was perhaps only natural that these should prove of Irish folklore, and M. Diaghileff asked the composer to orchestrate them. The Hopak was performed at the Alhambra during the summer, and "In a Vodka Shop" at the Empire this week, where it made a great hit. By the way the orchestra is now conducted alternately by two Englishmen, Adrian Boult and Edward Clark.

### Two New Artists

In the by-paths of music two new performers have attracted fairly large audiences during the week. One is a *diseuse* of folk-song, whose repertoire includes a number of simple old Dutch songs. Mme. Geertruida Van Vladeracken is the wife of Jan Poortenaar, a well-known Dutch painter-etcher, who accompanies her at the piano. Her method does not differ appreciably from that of others of her kind, but her Dutch songs were new to us and they were much applauded.

Ronny Johansson is a dancer from Sweden who interpreted a number of piano pieces, mostly familiar. Recent performances of this kind have often been crudely amateurish, showing little knowledge of dancing and still less of music, but Miss Johansson's is a complete contrast to them. Not only are her movements attractive and graceful, but they are in full rhythmic accord with the music. She possesses imagination and also a whimsical sense of humor, and her costumes, designed by herself, are piquant without showing the extravagant search for effect which is turning some theatrical wardrobes into nightmares. In short, she gave us a thoroughly enjoyable evening.

The musical book of the week is Ernest Newman's volume of essays, reprinted from various journals under the title, "A Musical Motley." Here is a musical critic who enlivens his sad profession with many a brilliant sally, and the result is a stimulating volume, pleasant to read and full of wit and wisdom, to which I hope to refer again in a subsequent letter. EDWIN EVANS.

### FARRAR IN BUFFALO

Ellis Presents Diva With Arthur Hackett and Rosita Renard

BUFFALO, N. Y., Oct. 24.—The Ellis Series of subscription concerts was brilliantly opened Tuesday evening, Oct. 21, by Geraldine Farrar and her concert company. Miss Farrar, who was in excellent form, sang two groups of songs, in English and French, with much charm of expression and finished the program with the "Un Bel Di" from "Madama Butterfly." She was many times recalled and gave several extra numbers. Rosita Renard, South American pianist, and Arthur Hackett, tenor, were the assisting artists. Mr. Hackett is a fine exponent of *bel canto*; his enunciation is clean cut and in each of his numbers his work

was exquisitely proportioned and satisfying. Miss Renard in numbers evidently chosen with a view to lending variety to the program, proved a pianist of the first rank. Claude Gotthelf accompanied the singers admirably. This concert was given under the direction of the new local managerial firm, whose members are the Misses Ballanca, Michaels & Kraft.

The Italian colony turned out in force Monday evening to hear the concert given by Giuseppe Soggi, bass, and Elena Kirmes, dramatic soprano. The program was made up chiefly of operatic excerpts, the singing of Miss Kirmes being particularly enjoyable. George Lowry played excellent accompaniments.

John Lund and his orchestra are presenting fine music each evening at the great Electrical Exhibition in the Broadway Auditorium. F. H. H.

## JULES FALK MAKES SUCCESSFUL DEBUT

Well-Known American Violinist Reveals Praiseworthy Gifts in Initial New York Recital

Jules Falk, a violinist who hails from Philadelphia and who had been heard in many parts of the United States, but not in New York, gave a recital in Aeolian Hall on the evening of Oct. 28. The program was an interesting one and unusual, in view of the fact that there was little or nothing on it designed to startle rather than to interest or move the listener. Beginning with a charming suite by Henri Eccles, a seventeenth-century composer, Mr. Falk immediately demonstrated his ability. The number was admirably played, as were the following three numbers of about the same era. Daquin's rondeau, "Le Coucou," was particularly pleasing.

The second part of the program was made up of Cecil Burleigh's Second Concerto, which had been played by the composer in the same hall during the previous week. Mr. Falk's interpretation was musicianly throughout. The third movement, "In pensive mood," was the best played of the four.

The third part was a group of short pieces of which a "Miniature," by Mr. Falk's accompanist, Francis Moore, was the most interesting, though Chabrier's "Scherzo Valse" showed off the player's ability to cope with curious passage work for the left hand. The final part was Tchaikovsky's "Melodie" and the "Carnival Russe" of Wieniawski.

Mr. Falk is an unaffected, straightforward violinist. His tone is even, his technique good and his intonation almost invariably accurate. He will always give a great deal of pleasure to music-lovers who enjoy dignified violin playing. Mr. Moore's accompaniments were deserving of high praise and his work in the concerto was exceedingly good. J. A. H.

### French Musical Monthly Resumes Publication

PARIS, Oct. 10.—*Le Menestrel*, an important monthly journal of music and the theaters, the publication of which was interrupted by the war, will appear again Friday of each week, beginning Oct. 17. The editor is Jacques Heugel.

## RICHMOND, IND., TO ENTERTAIN TEACHERS

John C. Freund Will Address State Musicians—To Have Symphony Program

RICHMOND, IND., Oct. 28.—Representatives of various civic and musical organizations appointed to manage the local phases of the annual convention of the Indiana Music Teachers' convention, to be held here in the spring, recently met and indorsed the program committee's plan to bring one of the big symphony orchestras to Richmond for a concert at that time. The editor of MUSICAL AMERICA, John C. Freund, will be invited to make an address.

The Roman Quartet appeared here on the evening of Oct. 13 before a small audience, due to lack of proper local publicity. The singers were cordially received.

Samuel Garton, recently appointed head of the department of music in Earlham College, has announced a series of three artists recitals to be given at the college during the winter. The formation of a student orchestra, the reorganization of the Earlham Glee Club and the Madrigal Club, the latter a chorus of girls, also has been effected.

A series of concerts by Columbia Graphophone artists was opened Monday, Oct. 27, by Barbara Maurel and Oscar Seagle, before a large and appreciative audience under the local auspices of Ray Weisbrod. The other concerts will be given by Amparito Farrer, Charles Harrison, Sascha Jacobsen and the Columbian Stellar Quartet. E. M. L.

Amy Ellerman Given Enthusiastic Welcome In Louisville, Ky.

LOUISVILLE, KY., Oct. 30.—One of the most significant successes scored by Amy Ellerman, New York contralto, on her tour was realized in the concerts given in Macaulay's Theater on the afternoon and evening of Oct. 12.

Miss Ellerman sang charmingly a program of wide range and interest. She was assisted by Calvin Coxe, tenor, who shared equal honors and the Fleming Sisters' Trio.

## Percy Grainger is playing Alexander Steinert's "PRELUDE"

He says:

Alexander Steinert's "Prelude" for piano is one of the most fantastic and poetic piano compositions known to me. Modern and original, it is so exquisitely pianistic that it is a delight for a pianist to play it, and it constitutes a most valuable addition to the Anglo-Saxon piano literature.

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Dear Musical America:

If ever there was an opportunity to prove that music is a necessity and not merely a pleasurable luxury for the educated few, or for a dance, or for music with the church services, it is at the present time. With all the stress and strain that the world is going through, with some twenty odd wars still in progress in Europe, with all the labor disturbances, strikes, and other troubles the reports from all parts in this country, are to the effect that never before was there such a craze for music, never before were musicians in such demand, never before were performances, from grand opera to concerts, attended as they are at the present time.

This should be a lesson particularly to those among our educators in the great colleges, on the school boards, who have persistently maintained the position that music is all very well for those who care for it, but that it has no place in an educational system, which is to prepare a young man or woman for the serious things of life.

Would it surprise you if the war had done a great deal to foster not only an interest but a love for music? Do you realize what it has meant for hundreds of thousands of our boys who went to the other side to find out that among the things which sustained them in the trenches or in the field, was music, and next, they will tell you, was a package of cigarettes.

So long as humanity is constituted as it is, it demands certain reliefs, even while it is engaged in its ordinary avocations. And here nothing can fill the bill better than music. They have found that it sustains the energies of workers in the factories, and so the big industrial plants are not only giving musical performances after working hours, but during working hours. The movement for the establishment of a community chorus in every town has already reached national dimensions. Why, music has been found even of value to stimulate purchasing power.

Do you remember how I told you sometime ago that in the department stores in Norfolk, Va., they start the day with a community "sing," led by a regular song leader? Ask John Wanamaker what the establishment of regular concerts in his big auditoriums in Philadelphia and New York has done for him, and he will tell you that it has worked marvels, attracted trade which he might otherwise not have gotten.

Do you know that one of the great Western packing firms, Swift & Co., of Chicago has a large chorus directed by the noted musician D. A. Clippinger? Sometime ago it gave a concert, with a program of which any organization could be proud.

The great hat manufacturers of Philadelphia, John B. Stetson & Co., have a similar organization. So has Marshall Field & Co., the great dry goods house of Chicago. Let me not forget the Strawbridge & Clothier people in Philadelphia, who also have musical organizations. My good friend James Francis Cooke, Editor of the *Etude*, has compiled a list, I believe, of over one thousand large industrial organizations which are today paying considerable attention to music.

Now then, if music is coming into its own, what follows logically? Why, that those who play and sing, and above all, those who teach music, deserve recognition and also deserve a recompense which hitherto only an exceptional few have obtained.

And the reason for this? Lack of power and self-assertion. But the tide is turning and the time is coming when the musician and the music teacher will get something like adequate recognition and compensation. But they will only receive them when they get together and demand what is right and fair.

So I am glad to see that the leading music teachers recently held a meeting in Philadelphia, where they decided that a raise of rates was absolutely necessary but that this should not affect present contracts, but should go into effect at the expiration of the contracts now in operation.

But it is not merely the musician and the music teacher who have never had their rightful due, either in a financial or a social way. All professional men are more or less in the same boat. Why, they have just discovered that ordinary laborers on the campus at Princeton University were getting more money than the teachers at that college. Think of it! And when we come to the services of singers in the churches all over the country, why they are ludicrously underpaid. And so are most of the organists. I grant you that a few can command high salaries. But they don't form one per cent of the whole today. The organists, it is true, have an organization. They meet in annual convention. They discuss all kinds of musical and ethical questions. But they have not yet been enabled to do something to raise themselves out of the slough of inadequate compensation which affects them all.

I could name as a typical case a wealthy town in Massachusetts, where the organist of a prominent Episcopal Church with any number of rich communicants, is expected not only to attend to the church services but to train a surplused choir, on a munificent salary of \$600 a year, and very often that is in arrears. Of course they will tell you that he also has time to earn money as a teacher, but he is tied down to his town, isn't he, as well as his job, and that leaves him very little either of time or of opportunity to increase his income. As a matter of fact, if his wife had not a little money, the man would starve—and so would his family about him. And yet he is a fine organist, a splendid musician, a competent choir leader, and everybody praises his work and everybody has a good word to say for him.

His case is typical. It is typical of thousands all over this country. Today the great body of wage earners, workers by hand, many of them in occupations that require very little intelligence, are unquestionably receiving more than the job is worth. But why is this? Simply because they are organized and can enforce almost any demand they choose to make.

In some of the large cities, notably New York, even a cook who can't do much more than burn a piece of meat, expects to get, besides her board and a large amount of freedom, from seven to eight to nine hundred dollars a year. Now go into the professions and find what the average is there, and you will be positively astounded to know how inadequately even great competence and experience are paid.

The whole question of the status and remuneration of the musician, the music teacher, the singer, the player, must be brought into the open, made part of the great re-adjustment which is going on today. At present a very limited few can amass fortunes. The overwhelming majority have barely bread. The time has come for action!

In this connection, as instancing the general attitude to the musician, let me bring up the case of the army musician. A recent correspondent to the *New York Evening Post* states that he is not paid as much as a flunkey or a dishwasher. In fact, he is not paid as much as the girl with whom he is keeping company, and who is working for an officer on the post. What do you suppose he gets a month? Why just \$36. Fancy a man having to bind himself to Uncle Sam for three years for \$36 a month! You may make a soldier in a few months, but you can't make a musician in three years.

The army advertises "Wanted, musicians for such and such a band. Must be able to read standard music at sight. Good pay. Chance to learn. All found."

Oh! La! La!—but Uncle Sam was always a poor paymaster. Ask the postman who brings you your letters what he gets.

Some of your readers have objected to what has been said with regard to the opposition to the giving of opera in German at the Lexington Avenue Opera House. They claim that the war is virtually over, that the Germans by birth or descent in this country have

shown their loyalty, and that it is inexcusable that they should be debarred from hearing opera in their own language, that it, if this is a free country, where liberty is something more than a phrase.

Granting all that they claim, they do not seem to realize that injudicious action must prejudice the very position they have taken. In the present temper of the public mind, with several hundred thousand of our young men killed and wounded in the war, when there is scarcely a family throughout the country who has not lost a friend or relative, it is somewhat premature to give performances of opera in German. It would have been better to have waited a little longer.

One of the objections to which I have alluded, and which was referred to editorially in the *Tribune* and other papers, is that the occasion of giving German opera was not used for the entertainment of those who like to hear opera in German, but was deliberately made the opportunity for propaganda, and that of the most offensive character. An instance of this is that the programs contained several objectionable advertisements. One of these particularly mentioned that the spirit of Germany was not conquered by cannon. When attention to this was drawn, the management promptly withdrew the advertisement from the programs.

Then too, the uproarious welcome given to Otto Goritz, wholly out of proportion to the merits of his performance, though that was good, was another feature that gave grave offense. People have not forgotten that a spy was arrested in Mr. Goritz's rooms, though he disclaimed all knowledge of the matter, and they certainly have not forgotten his delivery of a humorous skit on the sinking of the *Lusitania*, which he made at a social party given at the house of Mme. Galski. Nor have they forgotten the report of how that skit was received by Mme. Galski's guests. How any man could find subject for humor and satire in the drowning of a number of poor women and children, is beyond me. But that has been the typical German attitude on the other side. I do not believe it represents the German attitude on this side of the ocean.

In an interview Mr. Goritz has stated that he has made his residence in this country and proposes to stay here. The reason for this is no doubt that he finds he can make more money here than he could on the other side. But I cannot see in what respect that entitles him to special consideration. On the contrary, if he really finds it better here than over there, it should have caused him to have some respect for public opinion here.

With regard to the production this season of Henry Hadley's new opera "Cleopatra's Nights" Henderson of the *Sun* some time ago animadverted on the character of the announcement made of the production by the Metropolitan and said that it was done in such a manner as if the management had just discovered Hadley, whereas, as Henderson very truly says, Hadley is the best advertised of American composers.

He has won several big prizes for his orchestral works. His "Ode to Music," on Dr. Henry van Dyke's poem, was produced at the Worcester festival and will be repeated this season. He has composed several works which were given at the Norfolk festivals. He has conducted the Seattle and San Francisco symphony orchestras. He has conducted opera in Europe. He has had operas produced there, has had operas produced by the Chicago Opera Company and the Society of American Singers.

However, responsibility for the announcements of the forthcoming opera season should not be placed upon our friend Gatti. That should go squarely to Monsieur Billigarde, the accomplished press agent. That is his business. And I will say this much for Monsieur Billigarde, that I do not think for a moment that he meant an intentional slur to Hadley, but it simply did not occur to him to state a few facts with regard to Hadley, which would have been not only just, but ordinary courtesy.

With regard to the new opera, as Alda and Orville Harrold are to sing the chief rôles, we are pretty well assured of an adequate performance. As for the story, which originated with the great French poet Theophile Gautier and was turned into English by the late distinguished writer Lafcadio Hearn, who was made so much of the subtlety and mystery of life in Egypt and the Orient known to us, it offers such a marvelous opportunity that I feel pretty safe in prognosticating a notable success.

One thing is certain. Gatti will

## MUSICAL AMERICA'S :: GALLERY OF :: CELEBRITIES No. 195



Rosario Scalero, Distinguished Italian Violinist, Composer and Teacher, Who Has Joined New York's Music Colony

mount the opera and produce it with great distinction.

By the bye, it is not generally known that Hadley is virtually a Bostonian. His father was a musician. He began to compose before he was of age. He spent some years in Vienna, in study. His first symphony, "Youth and Life," was given here in New York over twenty years ago.

I remember the production of his opera "Azora" by the Chicago Opera Company at the Lexington Avenue Opera House. It had a great deal of merit. But the performance was not adequate to the work and so it did not get the chance it deserved. If I remember rightly, it was produced in a perfunctory manner on a Saturday night at popular prices. Why Campanini did that, I don't know, but the politics of opera companies, especially when they concern American composers, is beyond comprehension. At any rate, it can be said of Gatti that whether he was always wise in the selection of American operas for production or not, when it came to the production itself every resource of the opera house was lavishly employed to make the event a success.

A private letter from abroad tells me a startling story to the effect that a distinguished musician of international fame, has been under the weather for sometime and is in the hands of several physicians of eminence. His true condition has been kept from the public. I am told that he is suffering from the effects of a poison administered by a jealous woman who occupies a high social position and is married to a diplomat of world-wide repute.

I hope to have confirmation or denial of the story before long. Prominent persons are very liable to be talked about in this way, so that I was not surprised to read the rumor that President Wilson himself is suffering from an attempt made on his life while he was in Paris. Personally, I do not think it was necessary for anybody to make such an effort to dispose of our great President. My astonishment is that he stood the frightful strain that was put upon him after the war was started, then when we entered the conflict, later through all the negotiations in France, and finally on his return when he undertook his last strenuous effort to arouse the people to the need of confirming the treaty of peace. What that man must have gone through is beyond comprehension. The story, if told in detail, would not convey any impression of the actualities. However, if the present does not do Woodrow Wilson justice, history will.

A lady has asked me some questions with regard to Mme. Destinova, as she (Continued on page 8)



## MEPHISTO'S MUSINGS

(Continued from page 7)

now calls herself, who was formerly Emmy Destinn. My correspondent wants to know whether Destinn was her real name. What her original name was I do not know, but I believe that she took the name of Destinn from her first teacher.

Most of the singers, you know, have changed their names and took assumed ones. According to an erudite writer in the *Evening Sun*, Reginald De Koven, the well-known composer of "Robin-hood" and other successful operas, was Henry Lewis before he changed his name.

By the bye, few singers or players have ever taken the name of their husbands. Julia Culp you know, who made such a success here as a singer, not long ago got a divorce from her husband, an engineer by the name of Merten. Not long after she married a manufacturer of Reichenberg, Bohemia, so that her real name today is Frau Ginskey. But whether Merten, or Ginskey, or Culp, she will always be a great artist.

\* \* \*

Christian Leden, the Norwegian explorer, has just returned to the land of the Eskimo in the far North. One of his purposes is to bring back information regarding the art and the music of the Eskimos, which will be interesting because it will give us an idea of the status of music and art in the Stone Age, for the Eskimos are living exactly like the people did in that far off time.

Leden is carrying a phonograph with him, so that he can bring back records of the music.

I have been told that much of the music of these and other primitive peoples resembles that of the Chinese, who appear to have had a civilization which goes back into an antiquity scarcely comprehensible in our time.

\* \* \*

Reports from European centers differ greatly. Some returning travellers will tell you they found things in some of the cities, especially London, almost normal, the cost of living somewhat

higher than it used to be, but not to the extent it has gone in this country. Others, again, bring back fearful tales of how they were imposed upon and robbed. Most of these tales center in Paris. Naturally, much will depend upon the character of the hostelry where you put up.

Daniel Mayer, the well-known manager of Levitzki, tells me that he has opened up in London again, where at one time before the war, he was very prominent. He will still spend part of his time here looking after his American interests. He says that prices in London are not by any means exorbitant, whether in the way of lodging or food. In fact, he was very much surprised to find out how reasonable they were. He told me that for seven guineas, about \$35 or \$36 a week he had been able to obtain a fine suite of rooms in the Mayfair district. And as American money is worth more than the English money, it virtually made the cost to him, with his funds from this country, less. And in that suite he had a parlor, two bedrooms and a fine bath. Now as he said, you cannot get anything like that accommodation at the price in New York City today, nor for double the price.

\* \* \*

That was a very interesting story published in the *World* recently, telling us how Wm. H. Wylie, a member of the Y. M. C. A., of Carnegie, Pa., who had been president of his Town Council, though a very young man, in order to enliven the life of the Italian soldiers got up gala evenings, which combined grand opera, prize fights and singing bouts. He said that he first put on a fight, the announcement of which brought the crowd. Then he had an operatic aria by one of the great Italian stars, then another fight and then mass singing. He got on to the stage, called for a well-known Italian song. The response was feeble, dragging, for the Italians had not yet got the habit of singing together. Then he went at them with the strenuous gymnastics of the American army song leaders. They laughed. They laughed louder. But before long they were enjoying the matter and singing away to beat the band. From that time, the American idea took with the Italian soldiers.

Incidentally Venturi, the chorus-master of the Scala, gave Mr. Wylie a few lessons in *bel canto*, which is

what most of our enthusiastic song leaders need badly. For while they get the mass to sing, the way the mass sings sometimes is—well, I don't want to hurt anybody's feelings, so I will let it go at that. But anyway, one thing Wylie and your former collaborator Kenneth Clark and let me add Harry Barnhart and a whole lot of others need appreciate, is that, having successfully got the masses to sing, the next thing is to teach the masses how to sing. And in the respect there is need of education, and lots of it, says

Your

MEPHISTO.

### RUDOLPH REUTER'S RECITAL

Young Chicago Pianist Discloses Familiar Attributes

The pianistic passing show of last week disclosed Rudolph Reuter, the young Chicagoan, on Friday afternoon at Aeolian Hall. Mr. Reuter is a person of great coolness and composure. He had need of both at the outset of the recital for the sustaining pedal of his piano grew refractory at the start of his first number—Beethoven's Sonata, Op. 2, No. 3—and refused to budge. Mr. Reuter left the stage after the first movement, but nobody was on hand to mend the trouble and the audience had to be content with an unpadded sonata. Before he went on with his next group a piano tuner was found and things put to right. Then

Mr. Reuter came back and went ahead with the Chopin "Barcarole" and some Brahms, MacDowell, Grieg, Busoni, Dohnanyi and other things of less importance.

Local concert-goers have had occasion to become fairly familiar with Mr. Reuter's work. It commanded last week, as it has previously, wholesale respect for its cool, technical control, for the consistent poise of the player and his seriousness of intention. But again nothing was disclosed in the way of a communicative poetic message or an imagination imparting eloquence to the music he played. Mr. Reuter's indifference to legato, to the rhetorical pause or emotional fluctuation of pace and the steady velocity that he cultivated result in pre-vaillingly mechanical performances, no less chilling for their passing moments of glitter.

H. F. P.

### Metropolitan Opera Quartet Returns From Long Tour

The quartet of Metropolitan artists, consisting of Mme. Alda, Carolina Lazzari, Morgan Kingston and Thomas Chalmers, has just completed one portion of the fall concert tour, filling five dates within a period of twelve days. The cities visited were Nashville, Tenn.; Tulsa, Okla.; Sioux Falls, S. D.; Lincoln, Nebr., and St. Joseph, Mo. On this tour Mr. Kingston replaced Charles Hackett and Mr. Chalmers took the place of Mr. De Luca, regular member of the quartette. Mr. Hackett was unable to make the tour on account of illness and Mr. De Luca has not arrived in this country from Italy.

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The Kind of Songs Audiences Want Repeated

THE JOHN CHURCH COMPANY

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NEW YORK

LONDON

The editorial appreciation of Mr. McCormack printed below is from the Des Moines Daily Capital of Oct. 24, 1919. The name of the paper was omitted through an oversight in last week's issue of MUSICAL AMERICA.

(From the Des Moines Daily Capital)

## The Irish Tenor

**J**OHAN McCORMACK, sweet singer, modest gentleman, has made his annual visit to our city. His voice on Thursday night never seemed so clear; so delightful. His bearing before the great audience was that of a simple man, free of affectation; a man who loved to give of the great talent that was his, to give freely for the asking and with the camaraderie of the Irish peasant near the peat fire under the thatched roof of an Irish cottage.

John McCormack loves the land of his birth. He puts this love into his music. His voice rings with it when he sings of the green hills of Ireland; her tall mountains and her little running streams. But John McCormack is content to love Ireland much, and America more, and let America, the land of his adoption, cope with the situation unhampered by his interference.

And John McCormack wins through his sweet Irish songs, his modest demeanor and strict adherence to his own business more love and sympathy for the little land of his birth than ever could be won in thousands of years of ranting, and condemnation. John McCormack, Irish-American, sets a wonderful example for his brethren to follow.

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## SPAIN'S MUSIC TREASURES CONCENTRATED IN CATALONIA, DECLARES KURT SCHINDLER

**Eighty-Two Choral Bodies  
Larger than New Jersey—  
A Devout Cultivation of  
Folk Lore — Likeness of  
Basque Music to the Finnish  
—Catalonia a Tremendous  
Center for Creative Activity**

KURT SCHINDLER may not actually have introduced the music of Spain to America, but he has done more to make known the subtler phases of it and its manifold ramifications than anybody else one recalls. The recent concerts of the Schola Cantorum have offered a liberal education in this respect. They gave some slight notion of the amazingly rich veins of musical gold hitherto scarcely suspected. To Spain only a very few have ever looked for a possible revivification of the art. What little has been known represented only a small part of the nation's musical expression. The rest was either deemed non-existent or wrapped in mystery that none bothered to clear away. Mr. Schindler, with characteristic enterprise, worked the new mines and astonished people with the eloquence and strange beauty of the result. Especially was the conductor indebted for the choral works he performed to Lluís Millet, director of the Orfeo Català in Barcelona. On his part, Millet considered himself, his institution and his compatriots greatly in the debt of Mr. Schindler.

As a result of all this Mr. Schindler spent his summer's vacation in Spain, acquainting himself with Spanish musicians and increasing his store of Hispanic song treasures. He traveled over practically the whole of Spain. He studied not only the folklore and the modern compositions, but observed the musical practices and predilections of the people as well. The Orfeo Català and many other choral organizations gave concerts in his honor, published large and laudatory biographical notices, and had him conduct a number of his own compositions and arrangements. Best of all he acquired an abundance of new provender for the Schola.

### Catalonia's Musical Treasures

Mr. Schindler found an uneven distribution of musical taste and achievement in the different provinces of Spain. His interest centered chiefly in Catalonia. "It is the most significant part of Spain musically," he declares. "In a territory no larger than the state of New Jersey there are eighty-two choral bodies, some of them of superlative excellence. Not only do they concern themselves with folk music but with classics works as well. At one of the concerts of the Orfeo Català at which I conducted several numbers, Palestrina's 'Mass of Pope Marcellus' was sung. The box in which I sat was draped in American and Catalonian colors—the Catalonian flag resembling the Spanish in all except the inclusion of a sin-



—Photo (C) Underwood & Underwood

**Kurt Schindler, Conductor of the Schola Cantorum, Well Known for his Research  
Work in Musical Fields**

gle star in a triangle of blue. This is intended to signify the Catalonian desire for independence. This spirit further manifests itself in a very devout cultivation of the Catalonian folk lore.

### Dearth of Basque Contraltos

"The country of the Basques has also a large number of choral societies. They are peculiarly constituted in that there are almost no altos among the women, this section of the chorus being supplied for better or worse by boys. The reason lies in the fact that most of the contraltos are older women, married and having families and households to attend to. And they consider it wrong that anything should stand in the way of their domestic duties.

"Of course the language of the Basques is totally unrelated to any other and its

mystery remains insoluble. But their music has a sort of obscure Celtic strain, a slightly Welsh affiliation. And I have detected in it a curious rhythmical resemblance to the music of Finland. They were all the more astonished when I related this fact to them, as an eminent scientist discovered about the same time a decided correspondence between certain Basque and Finnish skulls.

"In addition to choral music in Catalonia there is much cultivation of the folk dance. This is a custom of great charm, and *sardanes*—the dance melodies—have been written by a number of excellent composers.

### Much Creative Activity

"I know of no music center—except Moscow before the war—where so much creative activity of all kinds is in progress as in

Barcelona. Everybody is composing or performing or producing. And the receptivity of the people is great. It is true that Spain today is somewhat behind other countries in acquaintance with the latest musical developments. Wagner is just now in the height of popularity with them. His works command vast interest. But then Wagner was introduced into Spain comparatively recently and it is a curious fact that the people have enjoyed him to the fullest without falling into weak imitations of him as has happened in other countries. His operas are given in Italian. Indeed, Spanish is never the language of the Spanish opera house. 'Carmen' is today liked in Spain as was not formerly the case. The only other non-Spanish work which is considered faithfully to mirror Spain is Chabrier's 'España.' Debussy's 'Iberia' is merely a Frenchman's dream about that country.

"The two Spanish composers who have best understood and expressed the whole of Spain in their music have been Albeniz and Granados. I used to ask the Catalonians how they could justly consider themselves independent of Spain when these two typically Spanish masters had voiced them so accurately in their compositions. The children of Granados, by the way, are no longer in want. In fact, they have become quite wealthy—according to the standard of their community—where living is marvelously inexpensive even today, as a result of stipends from the German and Spanish governments. It is recognized among Spaniards that Granados' best opera was not 'Goyescas,' which the composer was talked into writing, but his 'Maria del Carmen.'

"Casals is enormously popular among his countrymen and he and his wife, Susan Metcalfe, gave a number of concerts while I was in Catalonia.

"In other parts of Spain there is distinctly less in the way of musical creation, musical performances and musical interest. Madrid has its opera season and its orchestra. In other cities and provinces one finds little outside of an occasional band, and, in one instance, a string orchestra. The musical life of the country is concentrated in Catalonia."

### Cincinnati Orchestra Gives Concert in Lima, Ohio

LIMA, OHIO, Nov. 1.—Opening the season of evening artist concerts in the Women's Music Club series, the Cincinnati Symphony Orchestra on Oct. 28 in Memorial Hall was acclaimed by an audience that filled every seat. It was the most auspicious opening in the history of the club. Ysaye's reading of Chabrier's "España" greatly pleased the audience as did also his interpretation of the popular Beethoven Fifth Symphony following the opening number, the "Marche Héroïque" of Saint-Saëns. The orchestra's concertmaster, Emil Heerman, too, scored in his playing of the Handel "Largo." The Delibes suite "Sylvia" was another of the popular numbers.

### Yvonne de Tréville Singing New Songs

Yvonne de Tréville, American prima donna soprano, is adding a number of new songs to her programs this season. These include three of the Francis Hopkinson songs, "Beneath a Weeping Willow's Shade," "My Love is Gone to Sea" and "Give Me Thy Heart"; Ralph Cox's "Where Roses Blow" and John W. Metcalf's "Wildwood Shrines."

The Berkshire String Quartet will give its first concert of the season in Aeolian Hall on Nov. 18. It will also serve to introduce here Ernest Bloch's prize sonata for piano and violin, the solo parts being performed by Harold Bauer and Emile Ferir.

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—The Evening Sun, New York, October 27, 1919

*"The listeners profited more richly than they could have expected to, for Heifetz had not at any previous appearance poured into his playing so much of passion, so much of musical imagination."*

—The Sun, New York, October 26, 1919

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—New York Times, October 26, 1919

*"He remains as at his debut two years ago, the complete embodiment of everything that is excellent and further the marvel and dismay of his contemporaries."*

—The Brooklyn Eagle, October 27, 1919

*"The marvellous boy has unmistakably arrived at man's estate, and his art, like his body, has matured."*

—The Globe, New York, October 27, 1919

*"If any better violin playing ever has been heard in New York, it must have been many years ago."*

—New York Herald, October 26, 1919

*"For the production of pure tone, he is unrivalled."*

—The Evening World, October 27, 1919

*"The name of Jascha Heifetz has become one to conjure with."*

—The Evening Post, New York, October 27, 1919

(Lack of space prevents reprinting of notices in full)

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## Zimro Ensemble To Give Unfamiliar Music By Jewish Composers

Organization Will Acquaint America With Little-Known Works—Proceeds of Their Tour To Found a Conservatory of Music in Palestine—While In America They Plan to Call a Congress of Jewish Lovers of the Arts In Aid of Project

THE Zimro Ensemble, which made its debut in Carnegie Hall on the evening of Nov. 1, is one of the most interesting organizations that has visited America in some time.

They have recently completed a tour of Russia, Japan, China, Java, and such remote corners as Singapore, Batavia and the Strait Provinces, and are among the few musical organizations that can boast of a tour of Russia during the harrowing period from March to November, 1918.

They left Petrograd in March 1918, starting out on a world concert tour, and crossed the Ural Mountains, the plains of Siberia, China, Japan, the Pacific Ocean, and after having endangered their lives a number of times reached New York a few days ago. They played during the terrors in Russia, they played in Siberia while battles were raging between Admiral Kolchak and the Bolsheviks, they played through pogroms and sandstorms; they journeyed through wildernesses into semi-barbaric parts of the earth, reaching such nooks and corners as Singapore, Batavia, Java, and the Strait Settlements. Everywhere they called the Jewish race together by the strains of the ancient Hebrew melodies, the street songs, the wedding and feast songs which have been sung by them during the centuries of exile. And now they are about to make their initial bow to the American public.

The Zimro (from the Hebrew word melody) is a novel organization of musicians, not only because the music they present is unusual, but because they combine their art with a high ideal. The "Zimro's" energies are entirely devoted to the cherished plan of establishing in the land of Israel a Temple of Art, which shall serve as a source of inspiration for artistic endeavor throughout the world.

### Would Build Jewish Conservatory

In spite of the hardship and persecution the Jews of Russia have been subjected to in recent years, they found sufficient courage through their intense interest in their musical art to establish a national society in Petrograd for the rejuvenation of their culture, musical art, and learning. As a result of these united activities and the interest in helped to inculcate into the Jewish people all over the world, the Hebrew University and the Bezal School of Arts have been erected in Jerusalem. And now the "Zimro" is on a world-concert tour, raising funds for the establishment of a Conservatory of music in Jerusalem. This worthy project has been originally evolved by the Central Zionist Committee of Russia and has now been endorsed by the American Federation of Zionists.

The "Zimro" has already been instrumental in raising half a million dollars for this fund. It must be remembered that these musicians only appropriate from the receipts of these concerts just enough to defray their expenses, the total profits go to Palestine. While in America they will call a universal Congress of Jewish musicians, artists, sculptors, painters and poets to emulate the good work done by the Petrograd Society for the Rejuvenation of Jewish art, learning and music. The latter organization gathered a rich and novel musical literature through the aid of eminent Russian composers and J. Engel, the head of that society, as well as Ansky, the prominent author and Pasternack, the celebrated painter. They made ethnographic expeditions to all parts of Russia and Eastern Europe and engaged in profound and valuable research. This data transcribed is presented by the Zimro Ensemble. Although the program on Saturday at Carnegie Hall consisted exclusively of Jewish works, it need not be inferred therefrom that these musicians bar the music written by the great composers of other nations.



The Zimro Ensemble, Composed of J. Chernavsky, 'cellist; L. Beerdichevsky, Pianist; S. Bellison, Clarinet; G. Besrodny, Viola; G. Mistechkin, First Violin; N. Moldavan, Second Violin

### Play Music of Many Lands

The writer chanced to call at Zimro headquarters while they were busily engaged rehearsing their repertoire. Mr. Bellison, who acted as spokesman, interrupted the rehearsal merely long enough to greet the visitor and to refer him to a bulky scrapbook filled with programs and writeups from many lands and in half a dozen different tongues. Glancing at these pages one could behold programs given in Vienna, Petrograd, Shanghai and Tokio. There side by side were the works of the Jewish composers, Achron, Krein and Engel, with those of Glinka, Meyerbeer and Beethoven. A group of folk songs would be followed by the Mozart Quintet in A Minor, and Krein's Suite would share honors on a program with the Haydn Quartet in G Major. Handel,

Bruch, Sarasate, Chopin and Dvorak kept company with Lewensohn, Krein, Kaplan and Nadel.

When asked whether the works of the latter composer merited a place side by side with those of the masters, Mr. Bellison enthusiastically replied: "Tchaikovsky built this famous Fourth Symphony on a street song, 'V'Polye Beryoza Stoyala' (A birch tree stood in the field); Sibelius, the Finnish composer, wrote a wonderful symphony based on a Hebrew liturgical theme. Likewise did the Jewish master Krein weave his Suite 'Jewish Sketch' from Jewish lullabies, wedding songs and dance music. So did Achron write a gorgeous violin solo on the theme of the jolly, old chassidic melody 'Lebedig Tate' (Rejoice, Oh Father)."

This will be the second time in the history of the New York musical world that high class musicians will have presented an all Jewish musical program. The first was given by Ernest Bloch and created a sensation. However, there were many skeptics, who after hearing Bloch's music, asked themselves whether his music—extremely modern in its tendencies and sufficiently eclectic in style—gave any conclusive internal evidence of his Hebrew lineage. It would seem as if the truly impressive canvases Bloch has created were due to a profound absorption in his subject rather than to purely racial influences. It will therefore be very interesting to compare the works of Bloch with the ones to be presented by the Zimro Ensemble.

M. C.

## CINCINNATI SEASON BEGINS AUSPICIOUSLY

Orchestra Gives a Concert in Honor of Belgian Rulers—Welcome Scotti Opera

CINCINNATI, O., Oct. 25.—The musical season began auspiciously during the week just past. The Cincinnati Symphony Orchestra, under Ysaye's leadership, started off its season with two concerts yesterday afternoon and this evening. As a preliminary to the regular season the orchestra gave a concert last Wednesday afternoon in honor of the King and Queen of Belgium, who were visitors here that day. When Ysaye was in Belgium last summer he had dinner at the court. In the course of conversation about the tour of America which the royal pair were going to make in the fall it developed that Cincinnati had not been included in the itinerary. Ysaye immediately asked that the route be changed in order to include the Queen City. This was eventually done and when the local authorities received notice from the State Department in Washington, announcing that the Belgian rulers would be here on Oct. 23, there was included the suggestion that a concert by the Cincinnati Symphony Orchestra, under Ysaye's direction, would be greatly appreciated by their Majesties. This was in accordance with the Queen's wishes, as she is a pupil of Ysaye and a clever musician.

The program opened with the "Marche Héroïque" of Saint-Saëns, after which followed the César Franck Symphony. Ysaye's own tone poem, "Exile," was played, after

which the conductor laid aside his bâton and took up his violin. The queen was anxious to hear him play and, though it was not so stipulated on the printed program, he interpolated the Polonaise of Vieuxtemps, playing it in his own inimitable fashion. The concert concluded with the final movement of Delibes's "Sylvia" Suite, supplemented by the Belgian and American national airs.

The sale of season seats for the concerts this year is the largest in the history of the orchestra. The Emery Auditorium is practically sold out for both the Friday afternoon and the Saturday evening concerts. The first program opened with the "Les Barbares" Overture of Saint-Saëns, a well-made though not particularly inspired work; after it came the Seventh Symphony of Beethoven. This was given a fine, dignified and impressive performance. The other numbers on the program were the "Tasso" of Liszt and a "Fantasie on Canadian Theme" by the Belgian composer, Paul Gilson.

The orchestra has quite a number of new men in the strings, but the first stands are all the same with the exception of the first trombone, Modeste Alloo, who is a decided addition and improvement. While it is a little early to say that the orchestra has reached its best form, the performances on Friday afternoon were very good, with an excellent response to the conductor's wishes and a minimum of unevenness.

The soloist at the first pair of concerts was Jose Mardones, the Spanish basso, who scored heavily. His resonant voice, fine manner of singing and attractive personality made him a warm favorite at once.

The week was made still more attractive musically by the concert given on Tuesday evening by the Vatican Choirs. Music Hall was almost out and before the concert had proceeded very far the enthusiasm of the audience was unbounded.

The Scotti Opera Company gave two per-

formances in Emery Auditorium last Saturday before fair-sized audiences. "L'Oracolo" and "Cavalleria Rusticana" were given in the afternoon, before a small audience. In the evening "Butterfly" drew a large house.

J. H. T.

### "Pagan" Publishes Kolar Composition

The monthly magazine devoted to modern art, *The Pagan*, published in New York edited by Joseph Kling, has made a new departure in issuing with each monthly issue a musical composition as a supplement. In its October issue appears an interesting Scherzo for string quintet, by Victor Kolar. The compositions are not engraved, but appear in photo-engraved form, a facsimile of the original manuscript of the composer.

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## "A Singer with Something Inspiring to Offer"

—New York Herald, October 28, 1919

# OTTILIE SCHILLIG

New York Herald, Oct. 28, 1919

Song recitals have been unusually dull this season, because most of the great singers are on concert tours prior to operatic and other engagements in New York, but among the early season appearances of singers, the recital of Miss Ottilie Schillig in Aeolian Hall yesterday afternoon stands out prominently. She sang here with orchestra several seasons ago, but had not given a previous recital.

Miss Schillig's voice is not remarkable, but because she characterized every song carefully and with a tense dramatic sense her recital was notable. Mozart's "Ariette" she presented with more beauty of tone than was shown in her later numbers. Yet it was no more interesting than two groups of songs in French by Franck, Fourdrain, Duparc, Georges, Gretchaninoff and others. Georges' "Hymne au Soleil" was very effectively done. Brahms' "The May Night," sung in excellent English, clearly and forcibly, was a good argument for translating German songs into English for local consumption.

The audience was enthusiastic. A singer with something inspiring to offer seldom fails to hold a New York audience, even though she be all but unknown.

The Sun, New York, Oct. 28, 1919

In the afternoon Ottilie Schillig, a young soprano from the South, was heard for the first time here. According to her manager, she has had almost no experience in public performance, but has been assiduously studying her art in this city. She revealed promise of unusual importance and made known also a very considerable degree of attainment.

Miss Schillig sang a program of much variety, ranging from Cesar Franck to Brahms (in English), and from Mozart to Alexandre Georges. There was also a Russian song, sung with the original text. The singer perhaps asked a little too much of her voice in undertaking the Georges "Hymn to the Sun," but otherwise her songs were well chosen.

This young woman possesses a voice of beautiful quality, naturally warm and capable of communicating emotion. Her tone production was excellent. Everything except the highest tones was well forward, smooth, resonant and agreeable. Even the high tones were better placed than those of many more experienced and well known singers. Miss Schillig's scale is fairly well equalized; there are no bad breaks, and with a little more study the high tones can easily be brought to their proper place. The freedom of the voice, the good breath support, the musical phrasing and the clear diction were valuable items in the young singer's equipment.

Her singing disclosed genuine temperament. She sang with feeling and with musical instinct. That she is gifted with artistic vision, which ought to ripen with years, seemed certain. No amount of coaching could have made her sing Fourdrain's "L'Oasis," or Bertelin's "Chant pour les Morts" as she did sing them unless the instructor had a sound musical intelligence and a poetic understanding to develop. There is reason to hope that Miss Schillig will become a valuable and permanent addition to our list of concert singers.

The Globe, New York, Oct. 28, 1919

A singer of unusual promise, Miss Ottilie Schillig, made her debut yesterday afternoon with a song recital in Aeolian Hall. Miss Schillig has a soprano voice of natural power and beauty, which she uses with confidence and no little skill. She has, moreover, temperament and personality. She opened her program with airs by Marcello, Gluck and Mozart; then came two groups of French songs with one Russian song to top them off; then there was a group of Brahms, Grieg, Dvorak and d'Albert, sung in English; finally came an American group from Winter Watts, Arthur Hartmann, John A. Carpenter, Edward Horsman and Frank Bibb. A large and enthusiastic audience was present, and the floral tributes almost buried the piano. The admirable accompanist was Coenraad Bos.

The Evening Sun, Oct. 28, 1919

Heard but seldom before and then not solely on her own behalf, Miss Ottilie Schillig's recital in Aeolian Hall yesterday afternoon was virtually her debut. A more propitious one has not greeted a young singer in New York for the many moons of this and last season. Her first few notes betrayed her as a soprano of rare and fine art and a member of that aristocracy where voices, however pleasant, are but the means to that end toward which the brain and heart and an unerring taste conspire.

Hers is none the less a voice of beauty; she uses it, apart from all its capable range and colorful texture, with a restrained intensity which becomes both her and her vocal material. Her style, unobtrusively foremost, has the archness, yet the subtle drama to it, which has made Póvla Frijsch artistically famous. Besides which, to be sure, she has much more voice on which to build than Mme. Frijsch, and proved it when she sang. Her placing is admirable, and in her legato is an ease and grace almost rapturous to hear.

Mozart is a stylist's test: Miss Schillig did the "Ariette" as she had previously done a Gluck selection, more than prettily. She was equally successful with the modern Frenchmen she interpreted; even the fierce, short whoopings of Alexandre Georges's "Hymn to the Sun" had refulgent rays across it as she sang. One Brahms she gave, "May Night," and if the audience was cooler to it, the fault lay more probably in the awkward translation into English. The program on the whole lacked for variety or relief. Too much doleful pantheism.

W. L. George, the English novelist, tried in his "Literary Chapters" to perfect an "Esperanto of Art" wherein all various forms of art should have a common lingo. Had he succeeded, it would be easier to express the surprise and delight which surrounded the quiet unannounced entry of Miss Schillig.

The Evening Mail, New York, Oct. 28, 1919

With a combination of many gifts and a most intelligent use of them, Ottilie Schillig is carving out her own particular niche among concert singers. Voice, individuality, culture and taste are hers, with a mind which controls their application.

In arranging the program she sang at Aeolian Hall yesterday afternoon, Miss Schillig set for herself no small task. Three Italian airs were not so demanding, but two groups of French songs by Franck, Fourdrain, Duparc, Georges, Bertelin, D'Indy and Gretchaninoff taxed every vocal resource.

She sometimes lacks sufficient support to finish her phrases comfortably, and at times, under stress of a climax, her tone loses color and quality. A voice as altogether lovely as hers was in "Chant pour les morts," Dvorak's "Springtide" and Brahms' "May Night," should be kept that way.

The World, New York, Oct. 28, 1919

Ottilie Schillig's song recital yesterday afternoon in Aeolian Hall had some delightful features. The singer disclosed a good voice and a well developed art that captivated her large audience. She offered a long and varied program that made exacting demands on the soloist, but Miss Schillig met all requirements.

New York Times, Oct. 28, 1919

Miss Ottilie Schillig is said to have sung in New York before her appearance yesterday afternoon in Aeolian Hall, but this recital was the first that she has given in a place where the uptown musical public congregates. She is an American singer, from the South, and has received her musical training in this city. She aroused and maintained interest yesterday by the beauty of her voice, by certain excellent features of her production and use of it, and by the intelligence with which she found and expressed the spirit of the songs she sang. It is evident that she is not yet a fully developed artist, but it is equally evident that she has the fundamental qualities out of which artists are developed.

Her voice is a soprano of peculiarly sympathetic timber, somewhat veiled, capable already of a considerable range of expression and emotional accent. It is not so well developed in its lower ranges as in the middle and upper ones; these have a power and fullness, rather than brilliancy, and a peculiarly searching quality that will stand her in good stead in the development of a wider emotional gamut.

Much that was praiseworthy appeared in her delivery of three songs in the older vocal style: Marcello's "Il bel mio fuoco," an aria from Gluck's "Paris and Helen," and an ariette by Mozart; and especially her understanding of the legato style and spontaneous expression. Her singing of Cesar Franck's "Processional" was an excellent piece of work, with an admirably developed climax; in the difficult "Hymne au Soleil," from Alexandre Georges's "Miarka" songs, she met with notable success, a severe test of her powers in sustained and full-throated utterance; a truly fine performance. One of the most striking of her French group was the "Chant pour les Morts," by Albert Bertelin, the unfamiliar name of somebody who had something unfamiliar individual to express. Her singing in Russian of Gretchaninoff's fine song, "The Siren," was so successful that she was called upon to repeat it, and bettered it the second time.

Miss Schillig quite justifiably strengthened and beautified her program by putting upon it Brahms's "May Night," in English, and singing well, if not in all respects so well as some of her other numbers. Her last group was of songs by Americans, including Carpenter, Edward Horsman and Frank Bibb. Her accompaniments were played by an accomplished artist, Coenraad Bos. It was his first appearance in this capacity after a considerable absence.

New York Tribune, Oct. 28, 1919

Miss Ottilie Schillig, a singer new to New York audiences, appeared in recital yesterday afternoon at Aeolian Hall, and disclosed a talent distinctly above the ordinary. Her voice neither in power nor in beauty of timber possesses anything of a remarkable nature, but the young woman is an artist of a fine sensibility and a singer who understands the value of style. Despite the limited quality of her voice, she sang Gluck's "Spiagge Amate" and Mozart's Ariette with a fine command of legato.

In the French group, however, in Franck's "La Procession," in Fourdrain's "L'Oasis" and in D'Indy's "Lied Maritime," she was at her best. Here her taste, her feeling for nuance of expression, for tone color, were abundantly evident, as was the clarity of her diction and a certain rich emotional understanding. Her singing of Brahms's "The May Night," which she gave in English, was a really fine accomplishment.

Miss Schillig is in short an artist who may very well make a place for herself on the concert stage. She has intelligence, interpretive power, temperament, and, though her voice is by no means one of great sensuous beauty, it is one which she makes the most of. That Coenraad Bos was her accompanist is to say that the accompaniments were exquisitely given.

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## RUTLAND, VT., HAILS KREISLER'S RETURN

### Violinist Chooses That City to Inaugurate Emergence From Private Life

RUTLAND, VT., Oct. 20.—Fritz Kreisler made his first appearance anywhere after his two-year retirement at the Playhouse in this city on Monday evening, Oct. 13, before an audience that jammed every foot of space in the theater. He received an ovation when he appeared, and at the end had to come back and play three extra numbers. The concert was under the direction of A. W. Dow of Burlington.

Every inch of room on the stage was filled and people even stood and sat behind the scenery right up to the door of the virtuoso's room. Many had to be turned away, after standing room had been exhausted.

Kreisler played the Tartini Sonata in G Minor, the Vivaldi Concerto in C Major, the Viotti Concerto in A Minor and a group of smaller numbers including Mozart's Rondo in G, the ballet music from Schubert's "Rosamunde," Rimsky-Korsakoff's "Hymn to the Sun" from "Coq d'Or," and his own "La Gitana" and "Tambourin Chinois." In addition he gave his "Caprice Viennois," and Chaminade's "Serenade Espagnol," having to repeat the latter.

Equal enthusiasm, and another big house, greeted Kreisler's second recital of the season, given at the University of Vermont gymnasium at Burlington two nights later.

There the audience gave him another remarkable demonstration. He gave the same program, and was recalled many times, and gave many encores. A big delegation of officers and their wives from Fort Ethan Allen, and another big delegation from Middlebury College, were among the big audience. He was reluctantly allowed to depart. It was the virtuoso's third appearance in Burlington.

Carl Lamson was Mr. Kreisler's accompanist, and played, as always, beautifully. The audiences at Rutland and Burlington paid him tribute.

### EDDY BROWN IN BROOKLYN

#### Violinist Given Sincere Acclaim In Comprehensive Program

BROOKLYN, N. Y., Oct. 27.—The second feature of the Brooklyn season under Institute auspices was the recital by Eddy Brown, violinist, on Wednesday evening, Oct. 22, in the Music Hall of the Academy of Music. Unfortunately the hall was not filled, and those who were absent missed a rare performance. Mr. Brown gave a well chosen program with gnished artistry and consummate skill. Opening with the Tartini Sonata in G, he followed with Bruch's "Scotch Fantasy." He exhibited fine technique, smoothness of tone and colorful interpretation that held the audience well nigh breathless.

The exacting Bach Chaconne, unaccompanied, called forth admiration for the facility of its execution. A happy group was his last, including Auer's setting of the Chopin Nocturne in E; the Cramer "Rondino," which had to be repeated, and his own "Hebrew Melody and Dance," the lat-

## GIVE SCHOLARSHIPS TO OBOE PLAYERS

### Walter Damrosch Offers Sub- stantial Aid To Embryo Orchestra Musicians

Walter Damrosch, conductor of the New York Symphony Orchestra, has decided to donate three scholarships for oboe, the rarest of wood wind instruments in this country, under conditions which he recently specified in a letter to Paul D. Cravath, President of the Institute of Musical Art.

Mr. Damrosch's specifications are that he will provide three oboe scholarships for three years, beginning October, 1920, and will pay for the tuition of three students for three years in oboe and general musical knowledge. He will also pay each student a subsidy of \$400 a year for three years towards living expenses.

Candidates must be not older than twenty-two, must have a fair knowledge of the oboe, and submit to a competitive examination.

The following five gentlemen have been requested to act as judges in this examination: Frank Damrosch of the Institute of Musical Art; president of the American Federation of Musicians; the president of the New York Musical Union, Arthur Bodansky, and the professor of oboe at the Institute of Musical Art.

ter being the best number of the group. The sparkling "Caprice Basque," by Sarasate, closed the listed numbers. He was recalled time and again and played one or two encores. Max Torr, at the piano, furnished excellent accompaniments. A. T. S.

### QUEEN HEARS DAMBOIS

#### Belgian Ruler Makes Second Visit To Aeolian Hall

Queen Elizabeth of Belgium came to Aeolian Hall for a second time on Sunday morning, Oct. 16, on the way to church and listened to a private recital in the Aeolian salon by Maurice Dambois, the Belgian 'cellist.

Mr. Dambois played Boellman's "Symphonic Variations," Saint-Saëns' "The Swan" and Popper's "Harlequin." The

Queen expressed her approval of Mr. Dambois' playing and the accompaniment given by the Duo-Art, in most enthusiastic terms. Her Majesty then selected a Duo-Art Grand for her own use in Brussels. She was so pleased with the performance that she requested Mr. Dambois to repeat it in her Palace upon his return to Brussels in Spring.

Clarendon Pfeiffer of the Aeolian Company received the Queen and her party on behalf of the officials.

#### Miss Gresser's Photograph by Marcia Stein

Through an inadvertence the name of Marcia Stein was omitted under the photograph of Emily Gresser, which appeared on page 12 of the Oct. 25 issue of MUSICAL AMERICA. This photograph was taken by Marcia Stein of New York.



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## HEIFETZ DISPLAYS HIS GENIUS ANEW

Young Master Makes First  
Appearance of Season at  
Carnegie Hall

Jascha Heifetz made his first appearance of the season last Saturday afternoon in Carnegie Hall, before an ecstatic audience that jammed every corner of the auditorium and the stage. The occasion escaped being one of almost celestial delights only by reason of the atrocious air in the hall, which made breathing difficult and drowsiness inevitable and which forced a number of persons to forego regretfully the last part of an unforgettable exhibition of an art utilizing comparison.

This heaven-inspired youth played once more in a style that eludes analysis and mocks laborious description. Wagner's royal protector, Ludwig II, once asseverated that "a genius like Richard Wagner never has been before and will never come again." There are moments in Jascha Heifetz's playing which, saving hyperbole, sorely tempt the ravished and conquered listener to say exactly the same thing. He may not this time have done better than last year or the year before that. But how shall perfection transcend itself?

Heifetz has not been without his detractors, of course. Mistaking his miraculous poise and mystic aloofness, some of these have charged him with temperamental incapacity and coldness. But if last Saturday his magical tone and transfiguring style were not suffused with a poetic emotion of the most sublimated order then poetry and emotion, fancy and fervor, are no longer of this earth.

He showed the seriousness of his artistic purpose by beginning his program with César Franck's Sonata, which as much as anything one knows, strips bare the soul of a player, exalts him as a seer or exposes him as a pretender. Together with his admirable accompanist, Samuel Chotzinoff (whose playing is entirely worthy of his great colleague's) he gave it with a beauty at times altogether poignant, a rendering rather of lyrical idealization than vigorous accent and large proportion. It differed in kind rather than in degree from the equally overpowering interpretation of Albert Spalding, which is laid out more weightily on a plane of tragic distinction. It sang to high heaven, and not a tonal blemish marred the joyous agitation of the last moment.

After the sonata the wonderweaving boy lifted above its very dullness the long "Scotch Fantasia" of Bruch. Then came brevities by Dvorak, Burleigh, Godowsky, Rachmaninoff, Fioeco, Paganini and many extras. The gold in these was gilded and refined but not vainly; and the dross shimmered in transient and illusory splendor.

H. F. P.

### N. Y. COACH AS "GUEST"

Maurice La Farge Trains Pupils of  
Margaret Hast at Columbus, O.

Maurice La Farge, the New York tenor, vocal teacher and coach, is now in Columbus, O., where he is fulfilling a promise made four years ago, to be a guest teacher at the Morrey School of Music. Here he is coaching with marked success the large advanced classes of Margaret Perry Hast, a prominent singer and one of his former artist pupils. Mr. La Farge will remain in Columbus until Nov. 3. He was heard there while on tour with Mme. Melba, in 1910 and with Pasquale Amato, last year. Teaching and coaching for many years in Paris and New York, he has presented many successful singers in the operatic and concert world.

Aimée Corner, contralto, and Hermine Hudon are among those who recently scored as soloists at the Theatre Imperial, Montreal, Can. Mary Cassel, soprano, and Roland Conrad, tenor, are other talented singers who were especially coached by Mr. La Farge for the French Opera of New Orleans.

As a composer, Mr. La Farge has been equally successful. He played his march, "The Allies," and sang the "Marseillaise" and other French songs, at the Rotary Club of Columbus, O., recently, at a reception and lunch tendered him.

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## ALBERT WOLFF HERE TO TAKE UP DUTIES

French Composer-Conductor's Setting of  
"Blue Bird" Soon to Have Premiere  
—Discusses Maeterlinck

Albert Wolff, the new French conductor of the Metropolitan Opera Company, arrived recently from France. Besides being an orchestral conductor, Mr. Wolff is a composer, and his opera, "L'Oiseau Bleu," a setting of Maeterlinck's play of the same name, will have its world premiere at the Metropolitan during the Christmas holidays.

Mr. Wolff has just been mustered out of the French army as a lieutenant-aviator. He was assigned to the air forces after he had served valiantly as a private until June, 1915, receiving several citations for bravery, and the Croix de Guerre. As a flying man he spent 1800 hours in the air.

Physically Wolff is of medium height, solidly built, with short, pointed brown beard, and twinkling blue eyes that look at you squarely.

"No," said he smilingly when the subject was brought up, "I have not had the same experience with Maurice Maeterlinck that Debussy had. Maeterlinck and I have been the best of friends for ten years. It is his intention to visit America this winter, and I hope he will be present at the premiere of our opera."

"Maeterlinck never saw Debussy's version of his 'Pelléas and Mélisande'?"

"Never," replied Wolff; "two things put him against Debussy; first of all, the composer would not consent to let Georgette Leblanc play *Mélisande*, and second, when he saw that Debussy had made some cuts and changes in the text of the drama, he became even more annoyed. Several years later Debussy relented as to Georgette Leblanc, but this time it was the impresario who objected and the matter was dropped."

"How did you first meet Maeterlinck?" was asked.

"Why, it was after I had put his 'Sis-

ter Beatrice' to music," said Wolff. "The play was intended by Maeterlinck as an operatic libretto—the author says so—and it appealed to me very much. When it was finished I sought him through a mutual friend and he was pleased with my work. All was arranged for its presentation at the Opéra-Comique, when the war broke out. So it still remains to be heard. The Monnaie of Brussels has promised it this winter."

"Is Maeterlinck musical?" repeated M. Wolff. "Not technically, but he has a fine appreciation of good music. Don't misunderstand me"—M. Wolff became quite serious—"I don't say this because he likes my music. He is fond of my confrère, Dukas, the composer of 'Ariane et Barbe Bleue,' the music of which Maeterlinck enjoyed."

Debussy's passing away was touched on. "He left very little work behind," said M. Wolff. "Of the two short operas based on Poe 'The Fall of the House of Usher' and 'The Devil in the Belfry,' the rights to which the Metropolitan Opera held, Debussy had completed only about fifty pages in all, and these fifty pages, orchestrated to be sure, were not even consecutive. Such recent publications as were made by him were only products of his earlier days, retouched."

The "Blue Bird" M. Wolff was less disposed to discuss. "I hope it will please," he remarked. "No, I have not excluded melody; don't be afraid of that. I have tried to write good music without ignoring the taste of the public for the lyric element without which the opera cannot endure."

### Allerton House Concert Series Opens With Excellent Program

On Saturday afternoon, Nov. 1, at Allerton House, the opening concert of the season's series was given. Mme. Carolyn Cone-Baldwin, American pianist, was heard in a program of Bach, Busoni, Chopin, Brahms, Ravel, MacDowell and Liadoff, while Frederick Gunster, American tenor, sang songs by A. Walter Kramer and James P. Dunn.

## ALPHONSE MUSTEL VISITS AMERICA TO SURVEY MUSICAL CONDITIONS



—Photo (C) International

Alphonse Mustel, Noted French Organ Builder and Organist

A DISTINGUISHED visitor to America this season from France is Alphonse Mustel of the celebrated Mustel family, who arrived in New York several weeks ago on the *Rochambeau*. Mr. Mustel, who is the son of Auguste Mustel, has brought with him several of the famous Mustel organs, which are known all over the world. He visited America some fifteen years ago, playing the Mustel organ in a tour of concerts, including such cities as New York, Chicago, Boston, and St. Louis. While here it was suggested to him by a prominent American organ manufacturer that the instrument be adapted, so that it could be played mechanically from rolls as well as by hand. At the time Mr. Mustel experimented, but was unable to accomplish the matter successfully. On his return to Paris he gave the matter

further thought and in the spring of 1914 he completed a mechanism by which the Mustel organ can be played from player rolls. He planned to visit America shortly thereafter, but the outbreak of war in the summer of 1914 made it impossible for him to come.

Thus the matter has been delayed. Mr. Mustel has now brought several instruments with him to demonstrate how the Mustel organ can be played from rolls. He will give demonstrations of the instrument in the near future, performing on it as well as explaining its possibilities.

He plans to remain here several months, as in his position of General Secretary of "the French Syndicate for the Manufacture of Musical Instruments in France" he wishes to make investigation of the methods prevailing in the musical industry.

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Address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor  
PAUL KEMPF, Managing Editor

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Philadelphia: H. T. Craven and W. R. Murphy, c/o Philadelphia "Evening Ledger," Correspondents.  
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For the United States, per annum	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

NEW YORK, NOVEMBER 8, 1919

## A MUSIC-CRAVING EUROPE

That nations are individuals in miniature has been proven so often that it has long ago become a truism; but perhaps it has never been indicated more effectively than in the present attitude of the nations of war-shattered Europe towards music. From England, France, Belgium and Italy, not less than from Germany, Austria and even Russia comes the same story through the mouths of trustworthy observers returning to this country, as well as through other news channels. "Europe is mad for music," they all say. "No other words will describe the craving that has seized these countries for all its forms."

There are tragedies which at their cruellest take from the individual all solace not to mention any delight, in the loveliest of the arts. "I shall hate sweet music my whole life long," wrote Swinburne in the bitterness of disillusionment; and happy is that human being who has not at least once in his life touched the supreme height of agony when to hear music is an unbearable thing. But *tout passe*, *tout passe*; and as with the man, so with the countries in which disillusionment, far worse than bereavement, has yet followed close on its footsteps. One of the first signs of an ability to take up life once more in healthy human fashion is a returning willingness, even a longing, for the joys of music. And when the flower of charity blooms once more in the soul laid waste by hatred, music is not far off, in races as in individuals.

Yet there are nations and natures that take themselves differently; and to these also, music at this time makes a call too strong to be denied. There are those to whom it is welcomed as a distraction, since to them it is a remedy for the creulities of thought. For these, "Anything, so that I may forget," is their cry; and for them it is less stimulus than an anaesthetic.

And we, who played brother and helper to all and, it

may be, won the lasting friendship of none; already the signs are many that we shall seek this year as we never did before, the distractions music offers from the welter of problems confronting us. We are the Tired Business Man of the nations, to whom all the bills are presented; and we, too, will seek the quieter places of the soul, where music in whatever form we can find it, will soothe our wrung national nerves, and stimulate our national spirit for the work before us.

## PAY THE PRICE

During the past fortnight the songs of Brahms have begun to reappear on the recital programs of singers, vastly to their reanimation. Of course they have been sung in English. But instead of rejoicing over the fact of their recrudescence, several chroniclers of musical happenings expended their energies in deploring the quality of the translation, one of them even going so far as to suggest that all such songs be consigned to further oblivion until the day when they might be presented in their original tongue.

This attitude is palpably ill-advised and vicious. In the face of the recent Lexington Avenue riots it is unlikely that singers will have the requisite courage to use the German tongue for a while to come. Yet the banishment for the past two years of the classic German songs has so debilitated the average program that most song recitals have developed into unmitigated trials of patience unless the singer could redeem the mediocrity of the substitutes with a surpassing art of voice and expression. The hour for the honorable reinstatement of the supreme *lieder* cannot come too soon. But it will not be hastened by querulous carping and caviling.

If the available English translations are not to the general liking, the remedy is to make better ones. The demand will perforce create the supply. There is no reason under the blue heaven why if translations of Russian, Scandinavian and other songs are freely accepted as tolerable, English versions of the German should not be. Nobody complains about the French and Italian versions of Moussorgsky and Rimsky-Korsakoff sung to us at the opera or in the concert hall. It is pure poppycock, then, to make wry faces at Anglicized Brahms or Schubert. Pay the proper prices for translations worthy of the original poems and they will be forthcoming. That is all there is to it.

## ILL ADVISED DISCIPLINE

The other day a pianist played as the first number of his recital program a Beethoven sonata—one of those of the earlier period, when Beethoven had not yet taken to writing them in two movements. He did not pause between the four parts—or rather, not long enough to allow latecomers to be seated. So there they stood for close upon a half-hour at the back of the hall, first on one foot, then on the other, tired, fretful. But the pianist played his sonata to the finish without a breathing pause. The demands of academic compliance to the principles of form were thus satisfied, but at the price of considerable discomfort to two or three scores of people.

There is no sense in this. Latecomers ought undoubtedly to be disciplined—especially at the opera. But there is such a thing as carrying discipline too far and this was an instance. Nobody loved the pianist better for it. And as for the Sonata—well, the four movements of the early Beethoven works in this form are not indissolubly linked anyway.

## MORE GALLO ENTERPRISE

Fortune Gallo, whose name seems to be synonymous with enterprise, has now undertaken to stimulate the American creative process by issuing a call for a one-act opera by a native composer. The details will be found on another page of this number. But the important thing is that the composer is assured a production of his work by the San Carlo Company. Both librettist and composer must be Americans. Beyond this and the limitation to one act there are no restrictions of any kind. The music can presumably be conservative or radical, the book tragical, comical, historical, pastoral.

There should be plenty of composers ready and eager to avail themselves of such an opportunity. One-act operas do not consume such time and effort as longer ones and the average composer ought to be glad to embark upon the creation of one. They are as invaluable in teaching the technique of operatic writing as short stories in forming a literary style. Besides, there is a market for them. If Mr. Gallo's offer brings a good one to light he will have done another service to American operatic advancement, which, as things stand, is growing more and more indebted to him. It will be interesting to see if some of our composers, now that the call has come, can produce another "Shanewis" or something even better.

There's one consolation—while d'Annunzio is doing heroics in Fiume he can't provide libretti for the realists.

## PERSONALITIES



Three Distinguished Artists at Lake Placid

Patti has gone to her long home, but there is still with us the songstress who in her prime was hailed as the great diva's legitimate successor. No longer delighting her audiences, Marcella Sembrich is now engaged in imparting to others that knowledge of the technique of singing that laid the foundation of her own great career. In the picture, she is shown, with two other artists of note, at her Lake Placid cottage. Frank La Forge, the accompanist is at the right, and Ernesto Berumen, the admired pianist, at the left.

Kahn—Otto H. Kahn, head of the Metropolitan Opera's directors, was notified recently that the George Washington University, of Washington, D. C., had conferred upon him the honorary degree of Doctor of Laws in recognition of his "patriotic and financial services" during the war.

Tirindelli—P. A. Tirindelli, the composer and violinist who is now in New York, has been invited by Ysaye to be his guest in Belgium next August at the festival in celebration of the 100th anniversary of the birth of Vieuxtemps, which Ysaye has arranged and at which he will both conduct and play.

Giorni—Aurelio Giorni, the highly gifted young Italian pianist, who returned recently after a summer spent in Switzerland and France, arranged while abroad for the production in Rome of his trio and string quartet, both of which have been highly praised by critics in this country.

Tracy—If Cora Tracy, prima donna contralto of the Society of American Singers, sprains her ankle or sustains injury to her neck which affects her throat and prevents her from singing, the Fidelity Casualty Insurance Company of New York must pay William Wade Hinshaw, president of the organization of which Miss Tracy is a member, \$20,000. An accident policy to this effect was issued recently, so states the New York Telegraph.

Lhevinne—Josef Lhevinne, the Russian pianist of whose genius Rubinstein is called the "spiritual father," had many coachings in various lines from his great patron. On one occasion Rubinstein told the boy: "You must change your name. It doesn't sound well, and a well-sounding name is always to an artist's advantage." But Lhevinne made answer: "When you were a boy, maestro, your name did not sound as well as it does to-day. Perhaps some day my name will sound better than it does now." Rubinstein laughed, and the name remained the same.

Althouse—"Too many singers," remarks Paul Althouse, the tenor, "are inclined to think that a Metropolitan engagement 'makes' them. It doesn't. Nothing makes a singer but brains, a good voice, good musicianship, and hard work. When I went on at the Metropolitan first," he continues, "I had the good fortune to have Toscanini as my conductor in 'Boris,' and anyone who has learned a rôle under Toscanini's bâton has had a liberal education. But it took work of the hardest kind to fill the gaps in my operatic education which were there through lack of routine work in opera."

Schumann-Heink—Frank La Forge says that one of the funniest of the many amusing things that happened when he went on concert tours with the great contralto occurred at Twin Falls, Idaho. "Madame was giving a recital and we were on the platform all ready to begin when she signalled to an attendant to bring a chair. Was he tired? Did she want it to lean on? Was she going to sit down? No, she was not going to sit down. She carried the chair to the edge of the platform and signalled to a woman who sat in the front row beneath, her enraptured face peering from between two solemn babies who nearly smothered her. When this woman finally understood Madame's kindly intent, the chair was set in the aisle, and with the plump babies enthroned thereon, the concert proceeded without further interruption."





By Cantus Firmus

OUR more astute readers may have guessed that MUSICAL AMERICA is being published under gigantic difficulties, these days; in fact we know for a certainty that several readers are acquainted with the circumstances.

One of these astute (he is not a tenor) readers writes to us asking for a photograph of the darling proofreader who O. K'd Brahms' *Sleethoven* and Waggoner.

Another reader, even more astute, reminded us that the New York printers were evidently a musical lot, as they had followed the great Bach's admonition: "Strike, O Strike!" We pass over these remarks as unworthy of reply and keep steadfastly at our task of removing ss and ws from the lamented Tchaikovsky, and preserving the integrity of Mr. Gatti-Casazza's name, safeguarding the ie in the spelling of Grieg, and otherwise championing the cause of art in our new printing shop. If by chance we want to consult a Joe Miller or Grove or other dictionary of humor, we cannot reach out a rapacious right hand and grab it; no, we must take a sleeper and ride for half a dozen dusty hours. In short, we are cut off from our base of supplies, and honestly, we are baffled. To pile insult on injury, our Editor asks us "to hustle out a little Counterpoint," much as if we were a French poodle and he a moustached ringmaster signaling us to jump through his hoop. But—how-wow!!—we've jumped.

Henry Baxton tells us this one:

"Berte Reviere, the young soprano, seemed a bit disturbed when I saw her the other day.

"What is the trouble?" I asked.

"I wish all the music critics were like Gaul," she replied.

"I bite," said I, "what's the answer?"

"You know what old Caesar said: 'Gallia est omnia divisa in partes tres,' or, 'Gaul is, as a whole, divided into three parts!' On the evening of my recital, Nov. 20, there will be opera at the Metropolitan, and Philharmonic music in Carnegie Hall. Now, do you see—?"

We know plenty of artists who will cheerfully divide any critic into three parts, or three hundred (300) parts.

A Huntington, W. Va., editor is quoted as saying that "he couldn't see where a review of a musical event was of any benefit whatever to his paper." Bradford Mills, the President of the Concert Managers' Association, sends us a clipping from a West Virginia paper which refers to *Alfio, the Caterer*, in describing a Scotti opera performance. Now, doesn't it look as if the Huntington editor's paper is responsible for *Alfio's* new profession? Anyhow, we shall read the Huntington editor's paper with high hopes this season.

COME to think of it, was there ever a musician in the whole world who was a Prohibitionist?

## Song Recitals Have Prominent Place In Opening Dresden Season

Theodor Lattermann Among Recent Concert-Givers — Lotte Kreisler Introduces New Writer In Person of Adolf Liebeck—Ludwig Wullner Heard In Zilcher and Posa Songs

DRESDEN, GERMANY, Oct. 15.—The concert season is rapidly progressing. Among the most interesting song recitals was the "Arien and Strauss evening" by Theodor Lattermann, who vocally excelled both in operatic and *lied* interpretations. Verdi, Donizetti, Herold as well as a Strauss song-cycle with Fritz Reiner's assistance at the piano, testified to the artist's versatility. His wife, Ottilie Metzger, at present attached to our opera, took an active part in the "Herbstspiele" cyclis only just brought to a close. Her Wagner impersonations stood out as especially prominent.

Another noteworthy occurrence was Lotte Kreisler's private song evening before invited authorities and musical lights of our city, to whom she wished to introduce a new musical writer of prominence, Adolf Liebeck of Hamburg. The program was devoted exclusively to manuscript songs of his, which,

by the strength of their merit alone, took immediate hold on the audience. As to exotic color, mood and innate expression of infinite variety, his creations, to judge by the proofs given, assign to him—as a song composer—a place among the select. Modern in trend and form, yet not full of dissonances, Liebeck's songs are sure of a future. In Lotte Kreisler he found a congenial interpreter. Her inborn dramatic instinct and passionate mode of feeling suited the style of the compositions admirably. There was one—among others—entitled "Die Erde" to a poem of Carl Hauptmann's, that will win audiences at once. All of them are replete with poetry and fantasy.

Ludwig Wullner was one of the first to give a song recital here. He too added new laurels to his performances in new songs by Zilcher and von Posa, in which the famous singer and actor developed his unique interpretative gifts in the line of humorous characterization.

## CONTEMPORARY : : AMERICAN MUSICIANS

No. 91  
Ethelynde  
Smith

Ethelynde Smith, soprano, was born in Portland, Maine, of musical parentage. She early gave signs of a love of music, and began the study of piano at the age of seven, continuing it with the best teachers of her native city until she graduated from High School. She was being trained for a career as concert pianist, but when in her teens, a naturally sweet voice began to develop and her interest in singing grew until it superseded her pianistic ambitions.



Ethelynde Smith

Academic studies were continued, and vocal lessons commenced, when Miss Smith was eighteen years old, with the late Clara Tippet of Boston, and afterwards with New York teachers. Although she travelled extensively in Europe, she is entirely an American product. She made her debut at the Maine Music Festival in 1911.

Miss Smith's debut was followed by many appearances, and in the past four seasons she has filled many recital, festival and concert engagements throughout the United States, embraced in four tours of the Middle West, three Southern trips and two tours from Coast to Coast. Her appearances have been with leading orchestras, clubs and at educational institutions. Her present home is in Portland, Maine, and her summers are spent at Alton Bay, Lake Winnebago, N. H.

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Valerie Kratina, a dancer of great fame in her line, gave three dancing presentations before sold-out houses. She is an artist through and through.

Josef Kratina has of late opened a school for violinists which bids fair to draw big circles, for Kratina's pedagogic achievements are well and favorably known. A personal friend and countryman of Jan Kubelik, he also as a violinist occupies a prominent position in artistic circles here and abroad.

Anny Eisele, pianist, Margarete Fahnert, singer, Luise Nodes-Wolf, singer, gave recent recitals.

Mrs. Wolff-Dettmer, who last season had such striking success with her lecture-song recitals, will also this season give four evenings devoted to Robert Franz, Edward Grieg, Brahms and Strauss. A. I.

### SING MANA-ZUCCA'S SONG

Rosenblatt Presents "Rachem," Hebrew Work—On Other Programs

Mana-Zucca's new Hebrew song, "Rachem," which was introduced on Saturday evening, Oct. 18, by Josef Rosenblatt, the famous cantor, at his appearance at Carnegie Hall, New York, has just been published by the John Church Company. Cantor Rosenblatt has won so much favor in it already that he has placed it on his program at the Academy of Music in Philadelphia on Nov. 11 and the following week in his appearance in Boston and Atlanta.

The song is issued with an English text, as well as an Italian version, and consequently is being used by many of our concert singers. Helen Stover will sing it on Nov. 20 at the Chalif Auditorium, New York, Samuel Stern, baritone, at his recital at the Princess Theater on Nov. 11. Harriet McConnell, the New York contralto, is now singing it in concerts in the Middle West and will sing it at her New York recital at Aeolian Hall on Nov. 27. Other singers who will sing it at their Aeolian Hall recitals this year are Sonya Medvedieff and Jean Barondess, sopranos, and William Simmons, baritone.

The organizing committee of the National Association of Harpists announces that the Harpists' convention, which was to take place in Providence, R. I., this month, has been postponed until further notice.

## ORANGE, N. J., HEARS TWO NOTED ARTISTS

Audience Hails Garrison and Werrenrath at Opening Concert of Nelson Series

ORANGE, N. J., Oct. 25.—The first concert in Mrs. S. Nelson's 1919-20 series was given by Mabel Garrison, soprano, and Reinald Werrenrath, baritone, at the East Orange High School last night. The excellence of the artists, together with the knowledge that the concert was being given for the benefit of the visiting Nurses' Association, brought a large audience to the auditorium.

Both singers were in excellent voice, and each had selected a program which was varied and interesting in itself and which at the same time contrasted fittingly with the program of the other. Applause was loud and long and four encores had to be added to the stated numbers. The famous "La ci darem la mano" from Mozart's "Don Giovanni" began the program and the final duo of the third act of "Rigoletto" ended it. Mr. Werrenrath gave a broad, dignified interpretation of a recitative and aria from Bach's "Watch ye, pray ye," following it by three lighter songs by Miss Garrison, the second of which, an eighteenth century "Tambourin," had to be repeated.

Particular favorites with the audience were "Hymn to the Sun," from "Le Coq d'Or," and "Vouz dansez, Marquise," the latter of which Miss Garrison gave with inimitable archness; Josephine McGill's "Duna," and Florence Aylward's "Khaki Lad," which brought a shower of applause for Mr. Werrenrath.

Much credit goes to the excellent accompanists, George Siemmon for Miss Garrison and Harry Spier for Mr. Werrenrath. P. G.

## Daniel Jones Reveals Pianistic Gifts in New York Recital

Daniel Jones, a Welsh pianist of serious bent, gave a recital at the Princess Theater Tuesday afternoon, Oct. 28. He played an ambitious program, on which Schumann's "Symphonic Studies" and Liszt's B Minor Sonata figured. Mr. Jones revealed musical grasp, good rhythm and temperament. He played the sonata too rapidly but with good effect notwithstanding. His recital may be set down as a success.



# Reviving Musical Festivals of England

Important Festivals To Have Reawakening—Many Famous Works Have Had Their Initial Hearings at Birmingham Gatherings—The Three Choirs' Achievements and History

NOW that there is a prospect of the revival of the British musical festivals, it may be worth while to glance at their history and say a word about their present importance. In recent years, until the war put a period to all such activities, the genuine musical festival had become to some extent overshadowed by the popular "competitions," held annually, which in many cases were also dubbed "festivals," says the London correspondent of the *Christian Science Monitor*. It is necessary to distinguish between these types of musical enterprises.

The genuine festivals, such as the Handel, the Birmingham, the Leeds, and the Three Choirs, were held triennially, and were musical meetings of the highest rank, from which the element of competition and the award of prizes were severely excluded. They were predominantly religious in character, and existed for the purpose of producing works of capital importance under the most favorable conditions. Everything connected with them was of an exceptional character—orchestra, chorus, soloists, conductors, were the best that could be procured, and, most significant of all, for many of them specially commissioned new works were brought into being, and by their aid came to a first hearing.

Nine persons out of ten would say that the Handel festival, which for so many years has shed its radiance upon the Crystal Palace, was the chief of the English festivals; but the Handel festival has no claim on the grounds of antiquity, for it is a purely Victorian institution and moreover does nothing for the encouragement of creative musical art, as it is concerned entirely with the works of a single master, who ceased from his labors in 1759. It is doubtless of the highest importance to have periodical performances

of the oratorios of Handel produced on a scale of the greatest magnificence, both for their own intrinsic worth and because of the inestimable influence they have exerted upon the development of choral music in England; but it is perhaps open to doubt whether the real musical value of an oratorio is enhanced by the fact that its choruses are rendered by a mammoth choir of 3000 voices, accompanied by a mammoth orchestra of 500 performers. Impressive such vast masses of vocal and instrumental tone unquestionably are, and few choral works besides Handel's are laid out with sufficient breadth to carry their combined volume, but from the artistic point of view they leave much to be desired in the way of ideal balance of parts, precision, delicacy, and fine gradation of tone. The soloists, too, are at a great disadvantage in immense buildings like the Crystal Palace, and are comparatively ineffective against such an overpowering background, both choral and instrumental. Even a Sims Reeves or a Santley at his prime only made a qualified success under such conditions, and that not so much by volume of tone as by skill in voice production and dramatic genius.

## THE BIRMINGHAM FESTIVAL

The Birmingham festival with its long record, uninterrupted save for the war from 1768, has a much stronger claim to the first consideration. This festival was inaugurated not so much for the commemoration of Handel as for more general purposes, both musical and philanthropic, though it is significant that at the first and second meetings the works of Handel only were performed. This is in itself a tribute to the genius of the composer and to the overwhelming supremacy of his influence upon English music and musicians. At the third festival, Purcell's "Te Deum" and a new English ora-

torio, "Goliath" by Atterbury, a musician-in-ordinary to George III, were performed.

Henceforward the festival programs show a diminishing proportion of Handelian music and a growing admixture of British. But the most noteworthy innovation in these early days was not of native origin, but was the first performance of Haydn's "Creation" in substitution for one of Handel's oratorios in 1802. This was the most enterprising achievement of the festival committee until 1837, when they succeeded in getting Mendelssohn to come to England and conduct his new oratorio, "St. Paul," and also play solos on the festival organ. After that they had an unprecedentedly prosperous career in introducing, or commissioning, new works of the highest musical importance right down to recent times. Among the famous works which were heard for the first time at the Birmingham festivals are Mendelssohn's "Elijah" (1846), Costa's "Eli" and "Naaman," Gounod's "Redemption" and "Mors et Vita," Dvorak's "Spectre's Bride" and "Requiem," Parry's "Judith" and "King Saul," Stanford's "Three Holy Children" and "Eden" and Elgar's "Dream of Gerontius" and "Apostles."

These and many other new works were interspersed among the old favorites, both choral and instrumental, and many interesting revivals of half-forgotten works like Purcell's "King Arthur," Back's "Magnificat" and Berlioz's "Messe des Morts," added to the musical value of the festivals. The performers, though steadily increasing in number, have never grown so numerous as to be out of hand. The original orchestra of 25 has grown, under Dr. Richter and Sir Henry Wood, the latest conductors, to 125, and the original chorus of 40 to 350. Since the foundation of the festival, £100,000 has been handed over to the local hospitals, so

that the intentions of the founders have been amply fulfilled in a double sense.

## IN MEMORY OF ST. CECILIA

A still older festival than the Birmingham is that dedicated to St. Cecilia, the famous Roman lady who achieved martyrdom for the Christian faith in the second century, and who has for long been regarded as the tutelary saint of music. On the Continent, many years before the foundation of the St. Cecilia Society of London in 1683, it was customary to celebrate the praise of music on November 22, the date of her martyrdom, and in course of time musical societies bearing her name came to be set up in England. These festivals were more in the nature of musical commemorations than of the modern festival order, and always, in the early years, included an ode in praise of music written and composed for the occasion. Dryden wrote his "Alexander's Feast" expressly for one of these commemorations, and other famous poets who wrote for the society were Congreve, Addison, Sharwell, and Pope. Many of these compositions were set to music by Purcell, Blow, and Handel, but they have too limited an interest, and are too occasional in character, to have exerted a strong influence on the development of the modern festival which grew out of them.

## THE THREE CHOIRS FESTIVALS

The Three Choirs festivals, held successively in the three cathedrals of Gloucester, Worcester and Hereford, are unique in respect of their long and (until the war) uninterrupted history. They were instituted in 1724 and have been held triennially in each of the three cities. Though considered as a unity the Three Choirs festivals are an annual event, with a record of nearly 200 successive meetings to their credit. In this respect they are unique. Great efforts have been made to give the festivals national rather than merely local importance, but the fact that it has become traditional to make the organist of each of the three cathedrals festival conductor in rotation is rather antagonistic to this purpose.

Two other important festivals which have a strongly ecclesiastical bias are those of Chester and Norwich, both of which were founded about 1770. That of Norwich in many respects comes nearest to the standard of the Birmingham festival in the comprehensiveness of its range and the enterprise with which it has commissioned new works. Since 1824 it has been held triennially.

At one time, though more intermittent, festivals of the highest importance were held at Liverpool, York and Manchester; but all these have come to an end or have been absorbed in other musical agencies. Of more recent origin are the festivals of Cardiff, Leeds, and Sheffield, the last two being of the first importance and more than likely as time goes on to challenge the supremacy of Birmingham. The value of the festival as a musical organization is great because it acts as a spur to enterprise. In another aspect it is equally valuable because it acts as a stimulus to composers. From every point of view its reawakening is a thing to welcome.

## DONATES PRIZE TO INSTITUTE

Seligman to Present Annual Award For Serious Composition

Isaac N. Seligman has presented to the Institute of Musical Art, Frank Damrosch, Director, a prize of \$600, to be called the Isaac Newton Seligman Prize, which is to be awarded every year to the student who offers the best symphonic or chamber-music composition.

A free scholarship is also available for a talented student of bassoon, one for French horn and one for double bass. Candidates for these scholarships should apply in person to the director for examination.

The Institute has opened its fifteenth season with the largest enrolment in its history. Its faculty has been enlarged by the addition of Reinhold Warlich in the department of singing; Arthur Loesser for piano; Albert F. Stoessel for violin and Anton Asenmacker for cello.

## Sittig Trio Will Play at Plaza

The Sittig Trio will give its recital in the grand ball room of the Hotel Plaza, New York, on Wednesday afternoon, Nov. 12. The ensemble number for trio include Schumann's Fantasy Pieces, Op. 88, and a Serenade by Liebling, while Margaret and Frederick V. Sittig will play Oscar Raif's Sonata, Op. 11, for violin and piano and Edgar H. Sittig is also to be heard in a group of solos by Pugnani-Kreisler, Cecil Burleigh and Brahms-Hoehelein. Assisting the trio will appear Max Bloch, tenor, formerly of the Metropolitan, who will sing Bizet's "Agnus Dei" and a group of Hugo Wolf's songs in English.

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## Musical Inspiration Is Universal Not National, Says John Alden Carpenter

Noted American Composer Believes Creative Genius Must Have Wide Latitude For Musical Thought — "Let American Music Be American, Not Merely Insular, Is His Plea"

IT has become the fashion with many of our musical observers and musical critics during the past half-dozen years to wring their hands and demand, for the future at least, if it is impossible for the present, a more unmistakably "American" quality in American music, says John Alden Carpenter, writing in the *Christian Science Monitor*. The American composer is pushed up against the wall and told that it is useless for him to take the trouble to record his musical thoughts unless they are expressed in terms of Stephen Foster, Negro or Indian folk tunes, or Broadway. He is told that if his musical impulses naturally take other forms it is hardly worth while for him to set them down with the present high cost of paper. He is told that it is all right for him to listen occasionally to the works of Beethoven or Tchaikovsky, Debussy or Wagner, but that he must hold himself as adamant against their subtle and undermining influences on his own creative impulse.

Such a demand must inevitably result in the impression that we have a greater concern for affixing the national label than for the contents of the package—it must inevitably result, for the composer who allows himself to be influenced by it, in a self-consciousness which is death to the real creative impulse. That impulse, if it be real, has nothing whatever to do with volition. You may lead your creative impulse to our very best American folk-music material, but you can't make it drink. Why must we insist that musical inspiration shall have a national source, when it is so plain that the qualities which have given immortality to the great music of the world are universal? We no longer worry as to whether Tchaikovsky was a "cosmopolitan" or as to whether Debussy was essentially French—the greatness of both does not depend on the answer to either question. After all, the thing that lives is Beauty—it is understood

and cherished by all the races—needs no more translation than sunshine and the blue sky.

### The Negro Folk Song

As far as the Negro folk material is concerned, I have a growing conviction that if the Negro composer of today, or tomorrow, is given a free field and a helping hand he will develop his own material in a far more spontaneous and original way than would be possible for the white American composer, who belongs, of course, as far as the Negro is concerned, to an alien race. Furthermore, if the elements of "American" music are to bear the same relation to the whole, as the various elements of our national life bear to that life itself, then the Negro strain can never be more than an ingredient—a condiment, one might say. In this view, it has no more chance and no more right to become a basic quality in our music than has the extraordinary material contributed by the Indians.

The primary need of the young American composer at the present juncture is to write and write, and then write some more, and then listen to what he has written, even if he listens alone. And all the time he must be writing what he feels like writing, not what he thinks it would be good policy to write, and certainly not what some friendly critic or critical friend may urge upon him. The real creative impulse, it is worth while to repeat, cannot and will not respond to this kind of suggestion. Whether we like it or not, that impulse will always reach out and choose its own inspiration from whatever source is the most natural and, therefore, the most impelling.

### Help for the Composer

If those who are interested in the future of American music are looking for some practical way of hastening the development for which we all have such high hopes, let them see to it that the young composers are given a greater and greater opportunity of listening to their own works. I of course do not mean public performances; I mean, rather, private hearings by those who have qualifications for judging and enthusiasm for encouragement. If the leading symphony orchestras would devote, say, one morning each month to the reading over of new scores by young composers, who would not otherwise have such an opportunity, the stimulating effect would be beyond calculation. This would entail a very small expense on each orchestra, an expense in no-

wise to be compared with the splendid results which it would surely achieve.

Then let us include American compositions in our programs, not because they bear the American label, but only if they are good enough to stand up in competition with the music of the world. Such a policy will make American music "American," not merely insular. With this sort of encouragement, and with a free rein on his fancy, the American composer is going to be "American" enough to suit our most fastidious patriots, because in the final analysis he can't, thank God, be anything else.

in the development section than his memory betrayed him and after a few ineffectual attempts to pick up the thread of the music he ceased trying, came to a stop and manfully apologized to the audience for the impromptu intermission to seat latecomers. After a moment's reflection Mr. Donahue was able to go on. But the catastrophe unnerved him and his playing the rest of the time was for the most part mediocre. Only in a couple of encore numbers and in Balakireff's "Islamey" Fantasie were there transient flashes of his ordinary brilliancy. The program included works by Debussy, Rachmaninoff and Bortkiewicz. Confidence is not necessarily diminished in Mr. Donahue's inherent gifts by reason of this setback. Mishaps like last week's have frequently served artists as salutary object lessons.

H. F. P.

### Eastwood Lane's Song Praised

Eastwood Lane's song, "The Little Fisherman," a setting of a poem by Dana Burnet, when sung on Oct. 13 by Parish Williams, the baritone, at his Aeolian Hall recital, was not only received with great favor by the audience, but was singled out for special mention by the critics of three New York daily papers, the *Herald*, *Telegram* and *Evening Mail*.

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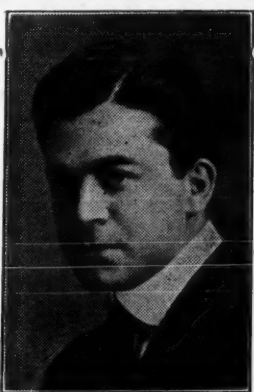
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## DONAHUE RE-APPEARS AFTER THREE YEARS

Brilliant Young American  
Pianist Gives Recital In  
Aeolian Hall

Lester Donahue hardly lived up to the splendid promise of his earlier New York appearances at his recital in Aeolian Hall on Friday afternoon of last week. His work three years ago set him in the very forefront of the younger American pianists. He revealed a large, massive style, technical plenitude and easy intellectual grasp of an occasional superfluity of vigor. Then, for almost two years, he did not play in this city except for a perfunctory performance at a war benefit. Last week his admirers greeted him in an expectant mood.

Mr. Donahue began with a colorless and much overpedalled presentation of the Busoni arrangement of Bach's D Major Organ Prelude and Fugue and then attacked Chopin's B Minor Sonata. Scarcely arrived

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## Frances Nash Goes On Tour After Her Festival Triumph



Frances Nash, Gifted Pianist

At the recent Worcester, Mass., Festival, Frances Nash, the gifted American pianist, won a conspicuous success on Friday afternoon, Oct. 10, when she appeared as soloist in the symphonic program given on that occasion. Miss Nash played MacDowell's D Minor Concerto with exceptional brilliance and fine interpretative representative musicians present at the festival as one of the high lights of the week's music-making.

Miss Nash is now engaged in her season's tour, under the direction of E. Hopper, the New York manager, who introduced her to the American public several seasons ago.

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## Gives Interesting Explanation Of Laws Governing Miller Vocal Art-Science

THE evolution of Miller Vocal Art-Science has been a steady process and its advance to its present position has been achieved through its exponent—instructor Adelaide Gescheidt, the New York vocal teacher. To the present writer Miss Gescheidt talked recently of the work, explaining that her aim has been and is to make singers rely on their own merit. Each and every pupil is trained to express him or herself on the principles of the natural art of singing. In her work at the present time, which has grown to big proportions, Miss Gescheidt is assisted by Charles A. Baker, the well known coach and concert accompanist, Henriette Gillette and Eleanor Waite, assistant teachers and Nina Melville and Anne Tindale, accompanists.

"A science," says Miss Gescheidt, "must never be forced upon humanity until it has been proven outside the laboratory of theoretical calculation to be practical, certain, secure and lasting, by its actual demonstration. This can only be accepted as a fact when dozens—yes hundreds—have experienced the progressive results in a scientific system of voice development, as observed in Vocal Art-Science."

Miss Gescheidt speaks from actual experience and actual demonstration through her pupils. In the last eight seasons she has trained more than 1600 voices from the worst born speech defect to voices of grand opera type. She demonstrates equal and exceptional success with men's voices proving that nature has the same laws for both sexes when understood scientifically.

### Foundation Must Be Scientific

"It is not to be expected, therefore, that a standard for a voice system can ever be made without a foundation to build it upon and this surely must be scientific," Miss Gescheidt continued. "If music itself is scientific in its teaching, is it not possible then for a mind to have constructed a science of voice based on laws that are natural, true and unvarying—according to the human instrument for vocal and musical expression? The human body is the instrument of the voice composed of muscles for

movement and nerves for impulses. The vocal cords are merely the vibrating source for sound. There is now a system scientifically arranged in Miller Vocal Art-Science, the same and alike for everybody and for every kind of voice. All humanity moves, breathes, can think, has desire and emotion the world over. A standard, therefore, is based on facts and the human body, being nature's instrument, dependable at all times, if allowed to be automatic in its mechanism, can be scientifically adjusted for normal voice emission.

"There can be no disputing that every human being is constructed with the same muscular and nerve control; therefore Vocal Art-Science can present this as a fact and assuredly claim that nature makes no mistakes and that she intends that everyone who sings must use the vocal mechanism the identical way, to be sure of his voice emission. To control the muscles or nerves in the singing act, intentionally, is an error, as this belongs to nature. The coordination of muscles, however, can be understood and scientifically trained by five units, so that every singer may have an automatically correct vocal instrument. The correlation of the nervous system occurs in the same direct manner until the entire sympathetic system is harmonized; the body equilibrated; and the brain and mind correlated through nature's scheme of what is termed polarization, or equalization of all forces of the body, centralized by nature finally in the brain. The pupil need know nothing of this procedure but the teacher must accomplish this for him. By practicing the necessary combinations of consonants and vowels in syllable form the pupil reaches the goal sought for.

"Voice, when scientifically understood, is dependent entirely on the sympathetic nervous system for its functioning and not, as most authorities believe, on a method of breathing, attack, quality, placement or through musical exercises. Quality of voice is dependent upon the resonance spaces which are, at the same time, the echo-places for the myriads of overtones and the final and great amplification, through the undertone from the sympathetic vibrations of the body, which enhances the quality of resonance and overtones."

don Campbell played good accompaniments for Miss Stevenson.

A large audience also greeted Alma Peterson of Milwaukee, who gave a recital at the Pabst Theater. Miss Peterson is a member of the Chicago Opera, but this season she will devote herself more largely to concert work than before. Miss Peterson's fine voice has both range and power, as well as good quality.

One of the most ambitious choirs of the city is that of the Grand Avenue Congregational Church, under Carl M. Mueller, organist and choir leader, who will present Mendelssohn's oratorio, "St. Paul." Alma Hahn is the soprano; Elsa Bloedel the contralto; Beecher Burton, tenor, and George Russell, baritone.

C. O. S.

### Interesting Songs Given By Helen McCarthy At New Rochelle Musicales

Helen McCarthy, coloratura soprano, delighted her audience when she sang a group of songs at a recent musicale and lecture given under the auspices of the Catholic Women's League of New Rochelle, N. Y. Marie Monville provided artistic accompaniments.

## NASHVILLE GREETES FOUR OPERA STARS

### Metropolitan Quartet Opens Season— Lawrence Goodman Gives an Excellent Recital

NASHVILLE, TENN., Oct. 28.—The musical season in Nashville was opened auspiciously on Oct. 16 with the concert at the Auditorium by the Opera Quartet, composed of Mme. Alda, Carolina Lazzari, Morgan Kingston and Thomas Chalmers. It is rather an innovation—and certainly an agreeable one—to have four leading Metropolitan singers appear on one program here, and the happy combination of favorite singers and favorite opera arias made an evening of music that will be remembered as a feast for the lovers of opera.

The recital of Lawrence Goodman at Ward-Belmont on Tuesday evening was a brilliant event and marked the opening of the musical season at the school. Mr. Goodman, who was formerly with Von Ende School of Music in New York, already has many friends in Nashville who welcome him enthusiastically as head of the piano department of the Ward-Belmont Conservatory. His playing on Tuesday evening indicated an artist in every sense, one with a fine aesthetic appreciation and flawless technical equipment. E. E.

### Mayo Wadler To Give Carnegie Hall Recital Nov. 12

Mayo Wadler, the gifted American violinist, will give his recital at Carnegie Hall on Nov. 12, with Walter Golde at the piano. Mr. Wadler's program is a modern one, including works of Leonido Nicolaieff, Carl Busch, Cecil Burleigh, Albert Stoessel and a Ballade by Kryjanowsky, the latter for the first time in America.

### Duncan Dancers and Copeland in Rochester

ROCHESTER, Oct. 25.—The first concert in the Raymond concert series took place, when V. W. Raymond presented the Isadora Duncan Dancers and George Copeland, pianist, in a attractive recital at Convention Hall. The artists presented a generous program, and had to respond to numerous encores. The audience was good-sized and seemed to enjoy it all wholeheartedly. M. E. W.

## HEAR MILWAUKEE ARTISTS

### Adams Buell and Lucille Stevenson in Recital

MILWAUKEE, Oct. 29.—A large audience greeted two of Milwaukee's best-known artists—Adams Buell, pianist, and Lucille Stevenson, soprano, now members of the Marquette Conservatory of Music faculty.

Few pianists in Wisconsin are so popular as Mr. Buell. Mr. Buell has a nice sense of proportion, his interpretations are admirably conceived, and his clear touch gives every number character and individuality. His numbers were Barrett's "Hornpipe," Mozart's Adagio, Theme and Variations, by Haydn, a canzonetta by Liszt, Campbell-Tipton's Sonata Heroic, two British folk-song settings by Grainger, Borodin's "At the Convent" and the Tchaikovsky waltz from "Eugene Onegin."

Miss Stevenson revealed a voice rich and firm in middle and lower registers. A group of French songs was well done. Gor-



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"Galeffi is the greatest baritone heard here in many a year."—*La Publicidad, Madrid*.

"Galeffi scored a prodigious success for he is the greatest Rigoletto of all we ever heard."—*El Figaro, Madrid*.

"His singing is a model of art, coloring and expression."—*Diario Universal, Madrid*.

### ITALY

"Galeffi's voice is the greatest known to-day, and his interpretative ability is prodigious."—*Corriere d'Italia, Rome*.

"Briefly speaking, Galeffi scored two great victories in Tabarro and in Gianni Schicchi."—*La Tribuna, Rome*.

"A magnificent artist both as a singer and as an actor."—*Il Tempo, Rome*.

"Magnificent voice, splendid artistry, great acting, these won for Galeffi the public's admiration."—*L'Epoca, Rome*.

"Galeffi's warm voice, his exquisite singing and his splendid acting won for him a great success."—*Corriere Della Sera*.

"Galeffi is a great artist, one of the greatest Italian singers of today."—*Popolo Romano, Rome*.

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## SPAIN AWAITS GREAT NATIONAL COMPOSER

Song in Land of Don Is Most Widely Spread Form of Art—The Arab Influence—Rise of the "Zarzuela"—Hope for Native Composer To Interpret the Real Spain.

By DOROTHY BERLINER

WHILE popular songs can hardly be said to occupy an important place in the literature of other nations, in Spain they are not only the most widely spread form of art, but the best expression of the life and thought of the people.

It is to be remembered there are many Spains in Spain—and each one is worthy of study. The various provinces differ as though they did not belong to the same mother country; each possesses its own songs, dances, costumes, customs and dialects.

### Moorish Influence

One cannot but realize what an important rôle the Arabs, during their domination of Spain, played in the development of that country. The verve and color which distinguished that conquering race have left a deep impression on all the arts. And the province upon which the Moorish influence made itself most strongly felt is Andalusia. This is shown in the predominant use of Oriental melodic intervals, in abundance of ornaments and in the simultaneous use of several rhythms.

Most of the best songs of Spain are the compositions of untaught musicians. Few perhaps are the product of one mind. A man might spontaneously conceive a melody, in order to give expression to his feelings of love or religious fervor, or some other

joyous or sad emotion, others would repeat it with additions and embellishments, until finally a melody would be evolved that spoke to the hearts of all.

It is difficult to determine whether these are more properly songs or dances, for most of the favorite songs of Spain are sung as accompaniments to dancing. The limited capabilities of the guitar and mandolin, the invariable accompanying instruments, have naturally dwarfed the development of accompaniments in Spanish songs. And since these instruments are so inadequate, it is a common thing to see spectators lend aid to the dancer by singing and stamping the rhythm. Such encouragement from an audience is certain to fire the performer—and that probably accounts for the utter abandon of many of the Spanish dances.

The greatest number of these songs are love songs, and the love of which they sing is not the strong, calm affection sung by northern poets. It is a fierce and restless passion, full of suspicion and above all permeated with a strong, almost morbid, melancholy. Some readers may object to the following being called a love song:

*I have been told that thou art betrothed  
So people say—and all will be in one day  
Thy marriage and my death  
When to thee is given, the diamond ring  
To me shall be given, four candles set before me.*

The four candles are an allusion to the Spanish custom of keeping lighted candles

night and day near the dead until the burial. More realistic still is the mention of death in the following refrain:

*When in the grave the worms  
Shall know me. One shall find still  
In my heart, proof of my love for thee.*

### Rise of the "Zarzuela"

The rise of the Spanish Drama in the Seventeenth century exerted a beneficial influence upon lighter music. The earlier musical dramas of the Florentine School had no overture. Instead a madrigal was sung before the rise of the curtain. The Spaniards adopted this for purely dramatic representations so that before long even serious tragedies were preceded by such curtain raisers. These were called *Tonadillas*. Later on these *tonadillas* became a form of musical play, and developed into the now popular entertainment called *Zarzuela*.

In Spain, literature and dress have had a common destiny. In the upper classes they become nearly uniform with the rest of the world. It is a pity the Spaniards, in their desire to join in the march of civilization have neglected to utilize so much local color as is found in their provinces.

So far Spanish local color served many a Frenchman and Russian—and we look to the day when Spain will give birth to a Glinka, a Grieg, a Dvorak, who founded nationalism in music based upon the melodic and rhythmic expression peculiar to their own peoples.

## Mme. Ysaye Takes Leading Part In Royal Reception



—Photo by Claude Harris  
Mme. Eugen Ysaye, Wife of the Noted  
Violinist-Conductor

## Ada Turner Kurtz, Back From Abroad, Resumes Teaching



Ada Turner Kurtz, Vocal Teacher of  
Philadelphia and New York

PHILADELPHIA, PA., Oct. 24.—Returning a few months ago from abroad, where she rendered valuable musical service, Ada Turner Kurtz, well-known vocal teacher, has

again resumed her teaching in the Maxwell Building. Judging from her crowded teaching calendar, her absence for the greater part of one year has had little effect upon her scores of former pupils whom she left behind to answer the call for more important work with the A. E. F. in France and Germany. During her stay abroad, Mme. Kurtz was instrumental in establishing the first United States Army Music School in Coblenz, Germany.

Nearly all of her former pupils have returned to her for further instruction, in addition to scores of new students, many of whom possess unusual voices and will be heard in various recitals scheduled during the season.

As a result of repeated requests from a number of pupils in New York, Mme. Kurtz has decided to devote part of her time each week to teaching here, and has opened a studio in Carnegie Hall. A series of recitals for her New York pupils is being planned, to take place in Carnegie Chamber Music Hall during the coming winter.

### JESSIE DEVORE RETURNS

Chicago Violinist Completes Overseas  
Service With American Forces

Among the many musicians who are resuming their professional work after service with the troops abroad, is Jessie M. DeVore, Chicago violinist, who returned recently from overseas service. Mrs. DeVore and her American Quintet were so successful that they were sent on a tour which included Antwerp, Brussels, The Hague and other important points in Belgium and Holland, in addition to most of the posts of the "Over There" Theater League along the Anglo-Belgian line.

While on this tour, Mrs. DeVore met Sadie Walker, a violinist formerly well-known in Chicago, and at one time a pupil of Kreisler, who, with her mother, was a prisoner of war for three years, during

which period her mother died, as a result of the privations they endured.

The tour outlined for Mrs. DeVore began in England and extended from the south of France to Biarritz-by-the-Sea and then to all parts of the devastated regions.

A drama dealing with a musical subject was utilized as a vehicle for the recent opening of the Central Music Hall Theater in Chicago. The play is by Edward Locke, author of "The Climax," with incidental music by Victor Herbert.

## CRITICS ACCLAIM

RICCARDO

# STRACCIARI

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## AS CONCERT ARTIST

Chicago Evening American, Oct. 10:

Mr. Stracciari wisely chose for his entrance number the well known "Eri Tu" from Verdi's "Un Ballo in Maschera," for this type of music is ideally scored for his high baritone, and the quality of his vocal style. He was therefore very successful with it and his public, the latter recalling him several times to acknowledge their approval.

After his group of small songs, Mr. Stracciari added an encore to show us that he possesses a glorious, ringing, sustained high A flat, which, of course, added the finishing touch to the joy of the audience, and won him an ovation.

The Daily News, Chicago, Oct. 10:

Stracciari's rendition of the "Eri Tu" from Verdi's "Masked Ball" is one of this barytone's most perfect numbers. He sang with great vocal freedom and volume of tone, and never did his voice come forth so rich, resonant and with such sympathetic quality as in this aria.

A group of short songs ending with a charming piece by Delibes, "Bon Jour

Suzon," was given intimate and refined interpretation, and Stracciari was compelled to respond to encores with extra numbers.

The Pittsburgh Sun, Oct. 11:

Stracciari is an exceptional baritone, free from operatic theatricalism and all the vulgarities of the footlight flesh. His most ambitious offering was the "Eri Tu Che Macchiavi" from "Un Ballo in Maschera." This was followed by a group of three songs, including the Post-Tosti, "Aprile" and "Bon Jour Suzon," by Delibes. Stracciari has a voice of resonance and warmth he was irresistible in his more serious efforts.

The Pittsburgh Post, Oct. 11:

Riccardo Stracciari opened the program with "Eri Tu Che Macchiavi" from Verdi's "Un Ballo in Maschera." He sang it with magnificent virility. In all his singing there was a suggestion of the tenor timbre—not that he wasn't a baritone; he was, but his voice was full of the tenor lightness and resonance. His piece de resistance was the ubiquitous "Largo al Factotum" from the Barber of Seville. If there is any doubt in any one's mind as to the silliness of the well known Sevilleian tonsorialist, read the text of this factotum song. Stracciari gave it much sibilant syllablings.

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## SAYS AMERICANS HAVE NO NEED TO SEEK FRANCE FOR STUDY

Writer In Close Touch With Situation Views Proposed  
French School at Fontainebleau For American Students  
as Unnecessary—Compares Musical Conditions and  
Advantages in France and America

By LEONORA RAINES

I WAS profoundly interested in reading of the proposed Summer School of Music to be organized by the eminent musician Francis Casadesus and what he says regarding the American student "wishing to perfect his studies in France." If the scheme materializes it will be a good thing financially for the country, and the French have always deeply appreciated American dollars.

Francis Casadesus, as everybody knows, is one of the leading musicians and citizens of France, and he and his family have done more than their share in raising the standard of music and musicians there. Such men would find a place in America where musicians are esteemed enough to make comfortable incomes and where the social position of a master musician is second to none. Casadesus belongs to a rank apart from the ring that is now in the ascendancy in France and he and his colleagues deplore the mire

into which opera has fallen and are doing all they can to separate the management of the subventioned houses from politics, from the sensational, the vulgar and the mercenary. Unfortunately the very men that could improve matters are not powers behind the throne because they are not in with the government. Conditions were so long before the war, they are worse than ever now, and there will be no light until methods change and soloists that can reflect credit on the profession are engaged.

### Best Schools In America

Francis Casadesus is sincere in all he does and he is no doubt sincere in endeavoring to establish this school and show some appreciation for what America has been doing for France since August, 1914.

In speaking of the affair he says: "Several American friends tried to persuade me not to do so, while others encouraged the idea." The friends probably felt that such a proposition was something of a reflection on American schools, but the gentleman can readily be excused for not being quite aware of certain facts—namely that the very best institutions of learning may be found in America.

The French would feel personally humiliated if one were to suggest the idea of founding a school in America for Frenchmen "to perfect themselves in music," yet that is what has been thrown—if gracefully—at

America. The French are unsurpassed in violin-playing and art, and they will probably hold their ground on that score; but we have the very best of their teachings right here in New York. For piano and voice during the last century there were splendid teachers for both in Paris, but they were foreigners and taught foreign methods. With but two exceptions—one for voice, one for piano, those that have outlived their generation are in America.

With regard to schools of composition that is a different matter, and France as well as other European countries can teach our young composers something of writing and developing themes; but I believe the proposed school is for instrument workers. American institutions are no longer in their baby clothes. We now have experience and the solidity of centuries behind us and it is my firm conviction that America holds the best the universe affords in teaching branches of art and demonstration, and by demonstration I mean living lessons learned from concert and opera stage.

### Artistry of the Past

France is artistic but it is an artistry of the past and her mellow atmosphere is very sympathetic but not substantial enough for a student to gain anything by absorption. She has thrived on an old reputation rightly gained, as with Italy a hundred years ago, both led song. But that was the day before yesterday, and according to the natural currents of human events, the mantle had to fall, and the shoulders of a younger and more idealistic country is the heir, legitimate means—Europe holds all the glory of the past ages, but as for our students gaining anything "under the inspiration of Old World culture" (I quote the Paris letter)—well, after what has happened in the war, the less the "O. W." says of culture the better.

The war over, the clever propaganda carried on for war ends has now been shifted to other purposes, and by that is meant that foreign industries are being boosted up in America and France is not the only representative nation at work.

orchestra must have a suitable home for concerts and rehearsals by October 1919 or must seek a new conductor. In less than a week, the property at Parsons Street and Woodward Avenue had been purchased, the ground broken, plans were being drawn and \$750,000 was raised to finance the building. Six months and three days later, Orchestra Hall was in readiness, barring some decorative detail, for the orchestral season.

Mr. Gabrilowitsch's entrance upon the stage was the signal for an ovation that lasted fully five minutes, during which time the entire audience stood. As the applause subsided, he led his men through a stirring performance of "The Star Spangled Banner," thus dedicating Orchestra Hall to Art, Patriotism and the People. For the opening number of the program, had been chosen the Weber overture from "Oberon". With an aggregation of ninety men, the volume of tone is, of course, noticeably increased, but it was the quality, not merely the quantity, which deeply impressed. The strings have sweetness and the brasses mellowness which make pianissimo passages thrilling and not even the most critical can detect a trace of roughness.

Mr. Gabrilowitsch's reading of the Fifth Symphony of Beethoven, which closed the program, was entirely worthy of the distinguished pianist-conductor. Two concertos were included on the program, one by Mozart, in E Flat, played by Harold Bauer and Ossip Gabrilowitsch and one by Bach, in C Major, played by Olga Samaro. Both compositions were performed superbly. Victor Kolar, violinist and assistant conductor, directed the orchestra in the concertos and acquitted himself admirably. He is a musician of genuine merit and has a thorough understanding of the technique of conducting.

MABEL McDONOUGH.

Claude Cunningham, noted American baritone and teacher of singing, has removed his studio from 206 Madison Avenue to 122 East 37th Street, New York. Mr. Cunningham reports an unusually heavy enrolment this season.

Propaganda is the most subtle creation of modern times and its influence gains on us sometimes even against our knowledge. While America has not had to resort to propaganda, she should not be asleep to the influences that are in her midst. She should know, first of all, that America does not have to send her young men and women from home for research in any branch. The American student in Europe used to be a great factor. He saved the situation financially just as the soldier did militarily, and he got very little for his money while there, just as the soldier did, too.

I have already written of music conditions as found after long residence abroad, and no one unprejudiced who has observed and stood for fair play will say there has been exaggeration. Indeed, the half has never been told. Every thinking and reading person ought to know how our country stands in music. The only Americans in the dark are those that live elsewhere, and some of them have been decorated and therefore probably feel they must cry down their own country and put the other before it.

Fontainebleu, the place proposed for the school, known for its forest and chateau, is very nice for a day's outing; but I cannot imagine a foreign student being willing to bury himself there for any length of time. The whole of France is a suburb of Paris (so Victor Hugo says) and maybe the reason for establishing the school at Fontainebleu instead of Paris, came from an American who knew the situation, and instead of saying "Don't" to Francis Casadesus, said "Fontainebleu."

### SEASON 1919-1920

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## DETROIT'S SEASON OPENS BRILLIANTLY

Gabrilowitsch Forces Dedicate  
Hall In Notable Concert—  
Galli-Curci Outdoes Herself

DETROIT, MICH., Oct. 24.—A mammoth throng filled Arena Gardens Auditorium on Wednesday evening, Oct. 22, to do homage once again to the vocal accomplishments of Amelita Galli-Curci with storm after storm of applause, interspersed with numerous encores. One of the most striking features of Galli-Curci's performance was her excellent mastery of English pronunciation, which fact doubly enhanced the exquisite beauty of "The Plague of Love" by Arne and German's "Who'll Buy My Lavender?" Another charming group included a Spanish song, "Carceleras," by Chapi, and a Buzzi-Pecchia arrangement of a Chopin Valse, the latter proving an admirable vehicle for displaying the marvelous flexibility and purity of the artist's voice. "The Little Belle of Sevilla" won considerable applause, both for the singer and the composer, Homer Samuels, who acted as accompanist. Two florid operatic arias were included, "Caro Nome" from "Rigolotto" and the mad scene from "Lucia." In all of her visits to the city, Mme. Galli-Curci's voice has never been more alluring than in "Love's Old Sweet Song," one of the added numbers. Her tone quality was ineffably warm and rich and her legato was of a velvety smoothness. Manuel Berenguer contributed two flute obligatos and a solo.

At Orchestra Hall on Thursday evening, Oct. 23, the Detroit Symphony Orchestra opened its season and dedicated this new temple of Art. Just six months ago, Mr. Gabrilowitsch delivered an ultimatum to the Detroit Symphony Society that the

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# ECHOES OF MUSIC ABROAD

Special Farewell Concert for Tetrzzini in London on Eve of Sailing for America—Melba and Busoni to be Joint Stars at Albert Hall Concert This Month — Children Should Be Fed Modern Music, Says New English Composer—The Spiritual Genius of the East and Music

ON the evening of sailing for this country Luisa Tetrzzini is to give a farewell concert in London next Thursday. Again she will sing at the big Royal Albert Hall, which was sold out for her recent concert a week ahead of time.

It is evident that the Florentine diva has lost none of her hold upon the English public. The London critics are acclaiming her as "still easily the greatest living mistress of the art of coloratura."

Clara Butt and Kennerley Rumford are pursuing their concert activities with no signs of any diminution of their very great popularity with the great masses of concert goers. The English contralto of heroic proportions introduced two new songs at an Albert Hall concert the other day—"The Island" by A. M. Goodhart and "The Prayer" by W. H. Squire.

A special series of Sunday concerts has been inaugurated at Albert Hall. At one of the first Watkin Mills, "the basso," made his reappearance, in company with Katherine Goodson. Albert Lammons, the violinist, and Gerald O'Brien, Sir Thomas Beecham's Irish tenor. On the following Sunday Felice Lyne, the American soprano, and Tom Burke, the new English tenor, sang.

A week from Sunday Nelly Melba and Ferruccio Busoni are to be joint stars, and the prices will reach the three-dollar mark for single seats, while the boxes will soar to \$28.

Among the pianists, Frederic Lamond goes on his way rejoicing in all-Beethoven programs, while Mark Hambourg shows a courage not shared by many of his colleagues in placing a detached movement of a sonata on his recital programs—the Scherzo from Glazounoff's Sonata in E Minor.

## Tenors Collaborate as Song Composers

The tenor, Mischa-Leon, Pauline Donalda's husband, who has won a large following in London in the space of a few months, and is contemplating another visit to this country, is said to be developing a pretty gift as a composer.

A "Berceuse," which Mme. Donalda had sung with telling effect has recently been published, and now he has completed another song entitled "The Talisman" in which his collaborator has been the celebrated French tenor, Thomas Salgmae. Here is a case of two tenors being the greatest of personal friends and having at the same time the ability to create their own program material.

## Give Children Modern Music, New English Composer Urges

Modern music should be fed to children instead of being withheld from them until they have reached an advanced stage in the opinion of Norman Pererkin, the new English composer whose songs were introduced here by Eva Gauthier last season.

Experiments have shown, he points out, that children are quite receptive to modern work and enjoy a great deal of what may even prove indigestible to the average musical grown up. Perhaps it is that the child brings no pre-conceived notions or prejudices as the grown-up is apt to do, and its mind is a clean page ready for any impression the music may make.

## Bassi to Sing "Siegfried"

Amedeo Bassi is to essay a Wagnerian role during the forthcoming season at the Teatro Regio in Turin. "Siegfried" is to be featured in the repertoire and the former Manhattan and Chicago Opera tenor is to sing the role of the hero. The Mime, as told here before, will be young Gaetano Pini-Corsi, a son of the late Antonia Pini-Corsi.

## Busoni Plays Hammerclavier Sonata

Billed now as a Knight of the Legion d'Honneur, Ferruccio Busoni has been playing the Hammerclavier Sonata in London. It is to be devoutly hoped that on his way over to this country Beethoven's interminable Op. 106 will disappear from his repertoire.

Busoni began his recital the other day with the first Prelude and Fugue of the Well-Tempered Clavichord and followed it with Bach-so-called "Goldberg Vari-

tions." A Busoni program short of Liszt would be inconceivable, and so there was one of the inevitable rhapsodies and, to close with, the "Don Giovanni" Fantasia.

## Is The Spiritual Genius of the East To Be Music's Salvation?

An English observer in Japan, James Cousins by name, still new enough there to be thrilled by fresh impressions, and still in a state of bewilderment at finding things so entirely different from what book and newspapers reference would lead one to expect, has a special desire to discern whither music in Japan is leading.

"I do not suppose Japan itself could tell me," he writes in the Japan Times, "that uplift in the process of accomplish-

pression which has been evolved during the past centuries. Then the world will behold a great new thing. At present the West is running round in a circle through the doors that are labelled by queer names, such as futurism. The West has not learned that the way of escape for the soul when it is entangled in the labyrinth of its own building is not along the ground, but the old way of Icarus, upward on the wing of aspiration. The spiritual genius of the East (including India) with larger sense of values, its longer and broader view of human existence and destiny, can lift the world towards the higher art which it so much needs. "I see



"A Wandering Minstrel I" might well be the title of this photograph. The young violinist is, however, a Serbian, instead of a dweller in the Land of Cherry Blossoms. Central and Southern Europe, the regions that have developed some of our greatest violinists, is the real home of wandering minstrels, who are usually sure of fiddling their way into the hearts—and pocketbooks—of their hearers. And it may be that we shall welcome this lad some day in the concert halls of America—who knows?

after attending a concert of Western music given by Russians. "Those thousands of students in Keio Auditorium on Sunday night with their heads down and their eyes closed, or else glued on the performers, were probably unconscious of anything save aesthetic joy. If I stopped Piastro in the middle of the Carnival Ruesi to ask the question, 'what does this mean?' they would promptly and very properly set me outside and go on with the music. And I would hammer on the doors, and shout, 'You may go on with the music. I have heard it scores of times. But I want to know, what does this mean?'"

Something certainly has happened in the Soul of the World, Mr. Cousins thinks, when the men of a nation that a few years ago was in the death-grip of warfare bring to the men and women of the nation with which they were at war the magic of the divine art, and receive the homage of enthusiastic delight.

"I had my first glimpse of this phenomenon a fortnight ago, but on Sunday afternoon in the Imperial Theater I saw something of its intention. I heard an orchestra of Japanese players render, under a masterly Japanese baton, the most difficult and shifty of modern western music with a tone and finish and power of interpretation that gave satisfaction to ears that remember Hallé and Henry Wood and Michele Esposito. I heard also (and this is the most significant matter) that orchestra render music by its own conductor, a Japanese, music that simply takes over the whole paraphernalia of western instrumentation and presents it with a bow to the Soul of the East for its use."

Then this visitor to Japan waxes prophetic: "A time will come soon, it appears to me, when the genius of Japan will enter fully into possession of the wonderful instrument for the musical ex-

pression here, I am inclined to go a few years ahead, and, with an eye on what is taking place in music in Japan, say, 'Art's in her heaven, all's well with the world'."

## Soldiers Eager for Opera

How eager the soldiers were to hear all the good music they possibly could before leaving Europe is again attested by a

## MISS SCHILLIG IN NOTABLE DEBUT

## Youthful Soprano Wins Commendation in Well Made Program

Much will probably be heard in the future of Otilie Schillig, a young soprano, who effected a highly creditable début in Aeolian Hall last Monday afternoon, gaining the very hearty applause of a large audience and a liberal harvest of crysanthemums and other expensive blooms. Her voice is a beautiful one, of notable quality and texture, except at moments of insufficient tone concentration and want of color. But in an age of so much bad singing technical flaws such as hers may really not be esteemed venial. They are remediable, too, and Miss Schillig is young and intelligent enough to accomplish the necessary reforms. She is not deficient in style as many numbers on her program indicated and while not unlimited in her interpretative capacities the singer disclosed gratifying attri-

member of the Army of Occupation recently returned to England. It has been his experience that the men of the rank and file like best the higher class music and what he calls "genuine opera."

"I saw 'La Bohème' and 'Thais' in Brussels," he writes, in the London Daily Telegraph; "there was no star, but as good a performance of the operas as the composer could desire or intended as I ever saw. There were scores of troops there of all ranks—American, Canadian, and British—to say the least, engrossed. At Antwerp I saw 'Butterfly' and 'Carmen'; the same thing was noticeable. At Antwerp there is a big embarkation camp, so that the audience there is fluctuating so far as our troops are concerned. All were immensely appreciative, all came again."

"There were other factors besides the music at the back of their appreciation. First, the price of admission; the best seats at Antwerp were \$1.20 and at Brussels \$1.50, so you had privates quite able to afford the best seats in the house. Secondly, you had extraordinarily good acting, which made the story stand out, even without the assistance of the précis which was embodied in the programme. Thirdly, you had a wonderful ensemble."

"But, apart from this question of appreciation of opera, which was a luxury we got only after the armistice, was the desire for better music, which was most noticeable throughout the war. Swinging popular marches were essential when there was 'something doing,' but for rest-billet band programmes, Berlioz, Tchaikovsky, Verdi, Puccini, and so forth, were enormously popular."

"What is more, men who started to learn to play an instrument only during the war were keen to tackle big music. They want merely someone to lead the way."

J. L. H.

## NEWARK HEARS "RIGOLETTO"

### Fifth Performance by Opera Forces Proves Admirable

NEWARK, N. J., Oct. 23.—The large crowd that attended the fifth performance in the Newark Opera Company series, last Sunday evening, witnessed as good a presentation of "Rigoletto" as can be reasonably expected under the circumstances. The ensemble of the orchestra, thanks to the excellent work of Carlo Nicotia, sounded as smoothly as it does in the Metropolitan Opera House, from whose forces the Newark orchestra is drawn.

The singing of the chorus was much better than it was at the first performance, five weeks ago, and even the ballet showed considerable improvement.

As for the soloists, Angelo Antola gave a very worthy impersonation of the luckless jester; Mildred Graham gave to the florid ebullitions of *Gilda* a suitable performance; Marta Melis acquitted herself well in the part of the coquettish *Maddalena*, and Mario Renzi made a good *Sparafucile*, while Pilade Sinagra warbled melodiously the arias of the Duke.

T. G.

## Duluth Hears Roman Quartet

DULUTH, MINN., Oct. 17.—The All Star Music Course under the management of Mrs. George S. Richards, opened its series of five concerts on the evening of Oct. 6, with the Roman Quartet. The singers were received with great enthusiasm by a large audience.

butes of temperament together with a not uncertain sense of characterization.

She was nervous in the opening group. Nevertheless the ringing beauty and substantial body of her high tones were evidenced in Marcello's "Il Mio bel faco" and some airs by Gluck and Mozart. In her French group which followed she achieved her poise and sang with more color and authority. Such things as Foudrain's "L'Oasis," George's "Hymne au Soleil," Bertelin's "Chant pour les Morts" and Gretchaninoff's "Sirène" was excellent in delivery and, on the whole, in the vocal quality obtained; less satisfactory the songs of profounder import like Franck's "Procession," Duparc's "Vie Antérieure" or Borahms's heavenly "May Night," the rich splendor of which she rather attenuated. But Miss Schillig made amends in Grieg's "St. John's Night" and an interesting "Mediaeval Hymn to Venus" by Eugen D'Albert. She showed taste, moreover, in placing on her list the fragrant and delicious "Wood Song" of Winter Watts, one of the outstanding contemporary American lyricists whom singers, with their habitual slackness of enterprise, have not yet discovered. But there is more in the song than the soprano found there.

Together with Miss Schillig the audience gladly welcomed back the inimitable Conrad Bos, who played in his best style.

H. F. P.



## PITTSBURGH'S WEEK FULL OF INTEREST

### Farrar, Renard, Hackett, Duncan Dancers and Others Visit Pennsylvania City

PITTSBURGH, PA., Oct. 24.—Pittsburgh has had an interesting week for a change; it isn't every week that the peerless Geraldine Farrar sojourns with us and shows us the latest way to wear a baroque and brocaded gown, and also the queerest way of giving a concert program. She came on Thursday night, assisted by Rosita Renard, the charming Chilean pianist, and Arthur Hackett, the gifted tenor. Every one in town and a few trainloads from the environs was out to hear the magnetic Geraldine, and while she stunned most of her audience by her bizarre clothes still there were enough people left conscious to give her her meed of applause. Miss Farrar sang a group of studio German songs, followed by a Russian group that included two attractive Gretchaninoff songs; her concluding group was made up of four French songs. She scored most of her success on her personality and very little on her voice.

Miss Renard played twice; her numbers ranged from the "Blue Danube" Waltz to the Saint-Saëns "Toccata." She was warmly received. Arthur Hackett was the vocalist of the evening. His remarkable tenor voice had quality and range; his diction was clean and his style agreeable. His opening number was the Beethoven "Ade-laide;" this was followed by a number of French songs which won for him an ovation. His closing numbers ran from Cadman to Koemmenich. Mr. Hackett met with instant success. The accompanist for both artists was Claude Gotthelf, who acquitted himself admirably.

On Friday night the Isadora Duncan Dancers with George Copeland gave us an aesthetic evening. The six youthful dancers opened their program with an ensemble from Gluck's "Scenes des Champs Elysees;" in this their posturing was artistic. This was followed by nine miscellaneous Chopin selections, both solo, duet and ensemble. Many agreeable changes were rung on the overdone *pas seul*, and as for the ensembles they were almost the apotheosis of rhythm and movement.

Mr. Copeland played a Chopin Ballade and a number of Debussy pieces. In Debussy he was at his best. He gets out of the atmospheric Frenchman all of the overtone effect and the queer pastel nuances that we have long since considered the Debussy idiom. Mr. Copeland accompanied the dancers with the same fidelity that he played his piano solos. The audience, while it was not large was enthusiastic.

The calendar of the Tuesday Musical Club has just been issued. The opening event is a concert song recital by Elsie Ferguson of New York; this will be followed by three programs, the features to be announced. Mrs. Arthur B. Siviter is the president. The club is said to be in the best condition it has ever been in, which promises well for Pittsburgh.

Myrtle McAteer was elected president of the Pennsylvania Federation of Musical Clubs. The corresponding secretary is Mrs. Arthur B. Siviter, also of Pittsburgh. At the meeting held here, it was said that a big year was in store for the federation.

There has been the usual run of organ recitals and near-organ recitals and church musical services. Pittsburgh is music hungry—or mad—as we are having some form of concert almost daily. H. B. G.

### Robert Leonard Becomes Baritone Soloist At Temple Emanu-El

Robert Leonard, baritone, has been engaged as soloist at Temple Emanu-El, New York. Kurt Schindler, director of the noted choir of this synagogue, shortly after his return from Spain, heard Mr. Leonard and engaged him. Mr. Leonard entered upon his duties Nov. 1.

## CHICAGO STUDIO NOTES

CHICAGO, Oct. 25.—Alberta Biewer, student in the vocal department of the Chicago Musical College, sang last Saturday at the orchestral concert given by the Sianai Center Orchestra. The vocal department also announces the engagement of Lyman Ackley for a twenty weeks' tour in the East with the Davies Opera Company; Katharine Van Natta as soloist in the First Baptist Church at LaFayette, Indiana, and as teacher in the LaFayette Conservatory of Music; Elizabeth Higgins as instructor in the Chicago College of Music, Columbia, S. C., and Mary Louise Lloyd as soloist in the Christian Science Church of East Chicago, Indiana.

The following pupils from the piano, violin and vocal departments of the Chicago Musical College gave an interesting program in the Ziegfeld Theater, Saturday morning: Florence Rosenblum, Edward Richardson, Jessie Thomas, student of Harold V. Mickwitz, (Mr. Mickwitz at second piano,) Theodore M. Kratt, Anah Webb, student of Leon Sametini, Adelaide Anderson, Solidad Rendon, Lorraine Earnest, student of Leon Sametini, and Wyneta Cleveland, student of Rudolph Reuter. The Lyceum Arts Conservatory presented the following students in recital Tuesday evening: Anna Fama Harrell, Rosell Bass, Mae Berland and Geraldine Osmun. Numbers by Grieg, Rachmaninoff, Bond, Mozart, Mendelssohn and Chopin made up the program.

### Notes from the Craven Studio

Marie Hartigan, soprano soloist, has been engaged for a forty weeks' lyceum engagement with the Fredricks Concert Company and Ethel Martha as contralto soloist in the quartet of Rogers Park Presbyterian Church.

Helen Flack, who studied during the summer with Mr. Craven, has returned to Ironwood, Michigan, to take charge of her work as supervisor in the schools.

Luigi Siracusa, baritone, a pupil of Sebastian Burnetti, has been engaged by the New Orleans Opera Company.

Winnifred Lamb, pianist, has returned from a very successful visit to the east. While there she played at the Lockport Festival and was enthusiastically received. Harry Culbertson, Miss Lamb's manager, reports a good list of bookings for her, commencing in December, which will take her through the south and southwest.

Helen E. Hagan, graduate of the Paris Conservatory, has located in Chicago and opened her studio in the McClurg Building,

where she will be associated with the Mendelssohn Conservatory of Music.

Theodora Sturkow Ryder, pianist, Burton Thatcher, baritone, and Horace L. Davis, tenor, gave the program for the Chicago Artists' Association last Tuesday afternoon.

Anna Louise Weeks, contralto, has just returned from a tour of the east, where she filled a number of engagements.

Rudolph Reuter, the prominent American pianist, has just returned from concerts at Lindsborg and Iola, Kansas.

Richard Czerwonky, the eminent violinist, was heard in a recital Saturday in the New Conservatory Recital Hall. His program was made up of music by Nardini, Bruch, Tchaikovsky, d'Ambrosio, Paganini and several compositions of his own. Ruth Bradley assisted Mr. Czerwonky at the piano.

David Baxter, basso, has been engaged as soloist at the First Church of Christ, Scientist, in Chicago.

The Chicago Band gave a program at the Harrison Technical high school on Monday, October 26th. Over 4000 school children made up the audience.

The first of the "tea for ten" musicals to be held at the Sturkow-Ryder studios this season, was given on Saturday afternoon, October 25. Mme. Anne Hathaway, violinist, and Mme. Sturkow-Ryder played a number of compositions by American composers and were assisted by Brunette Walter, soprano.

Frank Parker, concert barytone, and director of the choir of Hyde Park Baptist church, presented the first Sunday evening program last Sunday night. Phelps Cowan, organist, played "Suite Gothique," by Boellman. The choir sang anthems by Cesar Franck, J. C. D. Parker and Gounod, and the soloists included Ada Tilley, soprano; Mildred Smith, contralto; William Owen, tenor and Mr. Parker, baritone.

Glenn Dillard Gunn, pianist, and Elizabeth Stokes, vocalist, announce a course of 120 normal lectures and demonstration classes in piano and voice beginning November 3rd in their studios in the Fine Arts Building. Each problem discussed in the lectures will be worked out in the demonstration classes by the students themselves. In these classes Mr. Gunn will be assisted by Eva Jack and Esther Linder. Mr. Gunn will give thirty lectures each supplemented by a demonstration class. Miss Stokes, under the title, "Fundamental Principles Governing the Production of the Voice," will discuss tone quality as the measure of accuracy of method. These purely technical subjects will engage Miss Stokes' attention for twenty lectures.

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## AMERICAN SINGERS PRODUCE "FAUST"

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Outstanding Figures  
of Performance

The Society of American Singers branched into grand opera on Tuesday evening of last week with a strident and elongated representation of "Faust," which had a number of good qualities and a quantity of bad ones. In the former category the *Marguerite* of Marcella Craft and the *Faust* of Francis MacLennan were outstanding. Miss Craft's impersonation has been seen and highly valued here before. It indicated once more last week that this American woman is one of the most consummate operatic artists before the public today, one who approaches music by way of the drama, and

designs a conception on the basis of complete psychological penetration and an extreme felicity in the denotement of soul states. Her *Marguerite* is a cumulative embodiment in which every effect is legitimately and compellingly imagined and carried out a portrayal that sets in proper relief the wistful charm and pathos, the growing agony and exaltation. Such a conventional show piece as the "Jewel Song," Miss Craft informs with a significance totally unrelated to ordinary virtuoso display. Moreover, she has made strides as a singer and by earnest study and painstaking effort overcome some of the technical obstacles which previously inhibited certain illuminating effects.

Mr. MacLennan, a singer of most excellent experience and routine, presented a very intelligent and colorable *Faust*, despite an unbecoming makeup. He is a Wagnerian tenor, primarily, and the music of this rôle is not altogether congenial to him, though he sang well within limits. He contented himself with a modest A flat in the cavatina instead of the immemorial C and thereby won respect. Henri Scott, the *Mephisto*, was a conventionally successful devil, with little polish or subtlety to speak of. He sang on the whole well. Bertram Peacock was a *Valentine* of wood, but the ligneous *Valentine* seems to be a firm set tradition. He sang intelligently and in tune, though not with sensuousness of tone or fluency of legato. There was an unhappy *Siebel* in Cora Tracy. And someone had the unfortunate inspiration to retain the usually omitted aria in the fourth act. There were altogether too few cuts and the opera lasted till midnight. John McGhie conducted with splendid verve, as usual. But did Jacques Cointi really manage the stage on this occasion?

H. F. P.

### Grace Wagner's Début

The repetition of Gounod's "Faust" on Thursday evening, Oct. 30, brought a débutante in the rôle of the hapless *Marguerite*. The soprano introduced on this occasion was Grace Wagner, a niece of Charles L. Wagner, the New York concert manager. Miss Wagner may be said to have accomplished a more than successful début, and it is distinctly to her credit that she aroused favor through a legitimate development of her powers as the opera unfolded itself. Her singing on her entrance was marred by nervousness and similarly she delivered the opening measures of the "King of Thule" timorously. But by the time she was singing the "Jewel Song" she had a firm grip on herself and her high B at the close rang in magnificently brilliant fashion.

In the "Garden Scene" and in the "Church Scene" of the following act she not only sang the music finely, but she proved herself the possessor of histrionic sense far above the ordinary. To make a début as *Marguerite* in the big city of New York is an ordeal that but few young sopranos can survive, for it is a rôle familiar to us from the greatest singers of our day and of other days. To do it interestingly requires the art of a Farrar or a Garden; and in such cases we know all too well that the music suffers through inadequate vocalization.

Miss Wagner has a fresh and bright soprano voice, which she uses well. The range is extensive, she phrases musically and she brings to her performance real sincerity. After the "Garden Scene" she was given several bouquets. In the audience was her teacher, William S. Brady, who had reason to feel proud and happy over her success. Miss Wagner ought to go far as an American opera singer. She has the equipment to make a real career.

Francis MacLennan was an adequate *Faust*, an intelligent artist in everything he does; Henri Scott a splendid *Mephisto*, Cora Tracy a comely, but vocally crude, *Siebel*, and Fély Clement an efficient *Martha*. A gentleman named Jack Goldman sang Wagner's measures in an altogether extraordinary manner, while Bertram Peacock, taking the place of Morton Adkins as *Valentine*, displayed a fine voice, which he uses badly, and no acting ability. The male chorus distinguished itself in the "Soldiers' Chorus," and John McGhie led the orchestra capably. The stage management scarcely

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revealed the master-hand of Jacques Cointi, although the program bears the information that he stages this company's opera productions; and "Faust" is a grand opera. Oh! how grand!

A. W. K.

"Musical America's" Montreal Correspondent to Wed

Mr. and Mrs. H. Weitzer have issued invitations for the wedding of their daughter, Ella and Dr. Boris Dunev, to take place on Nov. 9, at their residence in Montreal. Dr. Dunev is the Montreal correspondent of MUSICAL AMERICA.

Bruno Huhn's Quartet Scores in Concert  
At Roselle Park, N. J.

ROSELLE PARK, N. J., Oct. 29.—Under the auspices of the Men's Church Club of the First M. E. Church, Bruno Huhn's Quartet, comprising Marthat Atwood, soprano; Mabel Ritch, contralto; Judson House, tenor, and Francis Rogers, bass, with Mr. Huhn at the piano, appeared here last evening, winning an emphatic success. The first part of the program was made up of song groups, largely by modern composers, while the second part presented Liza Lehmann's song cycle, "In a Persian Garden."



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## NEW MUSIC VOCAL AND INSTRUMENTAL

"WERE EVERY SONG A GEM," "Aspiration," By Ernest Austin, Op. 52, Nos. 3 and 4. "Into the Silent Land," By Ernest Austin, Op. 52, No. 1. (London: J. H. Larway.)

Solo songs by the gifted Ernest Austin have not yet been introduced by us to the readers of this column, although we have talked of his choral pieces, his piano pieces and his "Stella-Mary Dances." These two new songs "Were Every Song a Gem" and "Aspiration" richly deserve attention. In the former we have a delightful *Allegretto*, a graceful and engaging setting of a lovely little poem by Berwick Sayers. "Aspiration" is a sustained song, also a Sayers poem, and in many ways a more important utterance. Here Mr. Austin is Hugo Wolfian in more than one item and with excellent results. The poem is enchanting and the music approaches it in a lofty spirit, a love apostrophe to the beloved, pure in spirit and strong in faith. Both songs are dedicated to the composer's wife. "Were Every Song a Gem" is issued in four keys, "Aspiration" in three.

Mention is made here of Mr. Austin's great song "Into the Silent Land" in spite of the fact that it is not new. What is at hand is the edition for high voice, which has recently been issued. The song came out several years ago, 1915 to be exact. When the present writer made the acquaintance of Mr. Austin's music something more than a year ago he found this song one of the most important things from his pen, important in the sense of being individual. But as it was issued in 1915 he was able to review it in *MUSICAL AMERICA*. The opportunity is therefore eagerly seized to say a few words on it now, the appearance from the press of the high key being taken as an excuse.

Looking over modern English song literature one will have to go to the best songs of Scott, Delius, Hinton, Bax, Goossens to match this Longfellow setting of Mr. Austin. This very sad poem has inspired him, has brought from him big music, music that is full of pain and anguish, yet has a prophetic something in it that illuminates its deepest lament. A long song, nine pages, some will say it cannot be given in a regular recital program. Perhaps not in a group; but we would recommend that it be placed on programs as a separate number, standing by itself between two groups of shorter songs, so that its effect may be even more overwhelming. It is a great setting of Longfellow. Nor is it the first time that an Englishman has found the poetry of an American poet the vehicle for a great production. A. W. K.

"AN' IF I HAD A TRUE LOVE," "Within the Walls of London," "The Call of the Seven Seas," By Gena Branscombe. (Boston—New York: Arthur P. Schmidt Co.)

Gena Branscombe, that talented American composer, has found real inspiration in these three poems from Kendall Banning's "Songs of the Unafraid." "An' If I Had A True Love" is, in spite of its *Allegretto giocoso* tempo and  $\frac{3}{4}$  time, not without pathos in its clear melody and the truth of its sailor query—"An' if I had a true love, What could she be to me?" It is a song that any singer could offer a sailor audience and feel sure of an enthusiastic response. It is dedicated to R. Norman Jolliffe. This applies in a degree to "The Call of the Seven Seas" which, though it calls up a specifically "English home" toward the close, has a fine driving melodic line where it sings the *Wanderlust* of the mariner. It is dedicated to Paul Althouse. With the United States again coming to the fore among the maritime nations, an American poet may yet give the composer a chance

to sing the sea in the metres of the States. "Within the Walls of London," inscribed to Arthur Hackett, is a very charming ballad in the style of the old English song, delightful to sing, delightful to listen to. Miss Branscombe's songs are worth knowing, all three of them. They are published for soprano or tenor and mezzo-soprano or baritone. F. H. M.

"AGNUS DEI," By Henry Hadley. (New York: Chappell & Co., Ltd.)

Henry Hadley has written an "Agnus Dei" for solo voice with piano accompaniment and violin obbligato and has dedicated it to Cardinal Mercier, whose portrait and autograph appear on the title page. A very churchy edition has been given this song, which is an effective melody written by a musician of parts. The Latin text and English translation are printed under the voice part. The song is not difficult to sing and is published in keys for all voices.

On the page preceding the first page of music is a very unusual poem by Pauline Arnoux MacArthur, also dedicated to the Cardinal.

SONATA FOR VIOLIN AND PIANOFORTE. By Edward Elgar, Op. 82. (London: Novello & Co., Ltd.)

The much heralded sonata for violin and piano by Sir Edward is before us. What a disappointment! For the present writer is an Elgarite and is at a loss to explain the dullness and deadliness of this work. For years has he defended Elgar against those who have told us that his first Symphony is uninteresting, who dislike the "Enigma" Variations and the like. But now as we wade through the barren wastes of this sonata for violin and piano (his first), we almost feel that our friends were partly right. When a man can write thirty-seven pages of music as tiresome as this it is more than probable that it is not the first time.

There are three movements, an *Allegro*, in E Minor, 2/2, a Romance, *Andante*, A Minor, ending in major,  $\frac{3}{4}$ , and an *Allegro, non troppo*, in E Major, 4/4. All three movements are equally boring. Only the Romance has a moment of charm and that is the bit of melody heard throughout this movement but derived, almost quoted, from Liszt's "Faust" symphony.

The violin part is written violinistically. The piano part is one of the worst pieces of piano writing that we have ever witnessed from the pen of a well-known composer. It will unquestionably have hearings, this sleepy sonata, but we believe that they will be "first performances" not followed by repetitions. A. W. K.

"DEUX POEMES A CRANFORD," By Koscak Yamada. (New York: Composers' Music Corporation.)

One is apt, at first blush, to discount an artistic titlepage, even so artistic a titlepage as is this of Mr. Yamada's "Two Poems at Cranford," with its thin bronze art-paper surface and design and lettering in green and silver. Yet in this instance the cover of the Japanese composer's two piano pieces is really "an outward and visible sign" of the inward and spiritual grace of the music. Mr. Yamada's two impressions of a New Jersey town are delightful, rich in delicate charm. The first "Après-Midi Au-dessous Des Arbres" is a genuinely poetic evocation, one that an afternoon beneath the trees, as its title implies, might well call forth. It is a drowsily delicate, restrained color miniature two pages long in loveliness. "Le Saule Pleurant (The Weeping Willow)," with its alternation of  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{2}{4}$  and  $\frac{3}{4}$  time in eighteen measures is an exquisite bit of fancy. A little picture painted in the most soft and tender shades, like its companion, it obtrudes no specially

Japanese suggestion. The "Deux Poèmes à Cranford" are, first of all, two beautiful impressionistic bits of piano music and their title of "poems" is emphatically no misnomer.

"HERE'S BOBBY WHITE," "Back to the Cottonfields," "A Tale Grandmother Told," "Midnight on Hallowe'en," By Mathilde Bilbro. (New York: G. Schirmer.)

These four piano pieces, which Miss Bilbro has written for students in the second grade, are interesting because the composer has carried out the title suggestions with skill and taste. The "Bobby White" piece, a characteristic *etude* is a really clever bit of nature imitation per keyboard. And "Back to the Cottonfields" achieves a real Foster, not a Tinpan Alley effect. The two "spook" numbers are also well carried out and sound the mystery note in an unmistakable, if simple, manner.

"IN FLANDERS' FIELDS," "It's Over, Over There," By Mary Wyman Williams. (Chicago: Clayton F. Summy Co.)

Lieut.-Col. John McCrae's "In Flanders' Fields" continues to bring forth its harvest of musical settings. The present one by Mary Wyman Williams is in the form of a "reading with music." It is dignified and effective and yet it raises the question whether the poem is not being over-set. It is musically far above some of the wretched amateurish songs on this poem which have found their way into print, and has enough merit to justify a hearing. "It's Over, Over There" is a good, stirring march-song; it is direct, sincere and melodious.

"THE CALL OF SPRING," By Willard Patton. (Minneapolis: Lloyd Publishing Co.)

This joyous movement song for four-part women's voices is well and effectively written. Its happy, optimistic themes are presented with excellent leading and contrast of voice parts and the poem by Grace L. Hosmer is one that is deserving of a musical setting that has so much of spontaneity and attraction to recommend it. F. H. M.

Varied Fare To Be Offered By Soloists With Philharmonic Orchestra

Of the twenty soloists who will appear with the Philharmonic Society during its seventy-eighth season, which begins on Nov. 13 at Carnegie Hall, the majority have already selected the compositions which they will

present. Among the violinists, Kriesler will play the Brahms, Heifetz the Mendelssohn, Spalding Dvorak, Serato the Beethoven, and Eddy Brown the Tchaikovsky Concerto. Benno Moiseiwitch, pianist making his American debut with the Philharmonic, will play Beethoven's "Emperor" Concerto, and the Schumann concerto on the following afternoon. The concertos to be presented by the other pianists who will appear with the Philharmonic include the Liszt A Major, by Olga Samaroff; the Tchaikovsky and Liszt, the Rachmaninoff; and Grainger will be heard in "Concertino," a new composition by Carpenter, and the "Hungarian Fantasy" of Liszt. Among the vocalists, Matzenauer will sing, in English, the Immolation scene from "Gotterdammerung" and Isolde's "Love death" from "Tristan." She will be heard again in Josef Strinsky's "Symphonic Songs," one of which, "To Solitude," was composed during the past summer by the Philharmonic conductor.

### FARWELL'S NEW CHORUS

Santa Barbara Establishes Forces To Be Led By Composer

SANTA BARBARA, Cal. Oct. 25—This city has established a community chorus with Arthur Farwell as conductor. All the important interests and organizations of the city have united to inaugurate the movement, and the fine start and excellent conditions, promise splendid results.

An important feature of the work is the singing of the old Spanish-American and Mexican folk-songs. Fifteen years ago Mr. Farwell and Charles F. Lummis of Los Angeles collected more than seven hundred of these songs, which are now the property of the Southwest Museum. Mr. Farwell believes that in the old Spanish Californian region these songs have a real meaning for the people, and such has proved to be the case, for a veritable renaissance of Spanish and Mexican folk-songs is in progress. These have never before been translated. Mr. Farwell is teaching the songs directly to the chorus without the use of printed music.

The Santa Barbara chorus plans a big festival concert at Christmas time.

At its first concert, the Musical Art Society will have the assistance of the Société des Instruments Anciens. The concert will be given at Carnegie Hall on Dec. 16.

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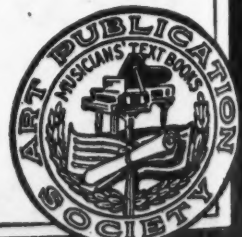
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## WEEK IN ST. LOUIS BRINGS FINE RECITALS

Percy Grainger and Frances Alda Among  
Musicians Appearing—Other  
Artists Heard

ST. LOUIS, Oct. 25.—Never before has this city started in so early to enjoy music in the volume that has come this season. The week past afforded delightful amusement and interest in the form of several recitals. Last Tuesday evening the Morican Concert Course of C. M. Bergmann opened with a recital by Percy Grainger. It is needless to say that Mr. Grainger gave a truly inspiring concert, his playing of both the old masters and the delightful interpretations of his own compositions pleasing a small but enthusiastic audience.

Elizabeth Cueny's People's Concert Course was auspiciously opened last night at the Odeon with a capacity audience. It was for a recital by Frances Alda, appearing here for the first time in several years. It was the consensus of opinion that Mme. Alda was never in better voice. Her program went all the way from operatic arias to the more popular songs. It contained all manner of changes and necessitated the utmost skill. Erin Ballard, accompanist, played splendidly throughout the program.

Daniel Jones, Welsh pianist, who has been heard here several times before in piano recital, appeared at the Wednesday Club Auditorium last Thursday night. It was too bad that a larger audience did not turn out to hear the young man, who gave an excellent account of himself in a fine program. Besides groups which included numbers by Schumann, Liszt and Brahms, he distinguished himself in the performance of three numbers by Debussy and a Chopin group.

Mme. Etta Edwards of this city gave a lecture and song recital at Lindewood College in St. Charles this evening. She spoke on "Music As a Means of Culture," and in her musical program was assisted by Frank Spahn, baritone, and Leo C. Miller at the piano.

Frederick L. Liebing, who has been associated with the Kieselhorst Piano Company here for several years, has embarked for himself in the field of managing local artists, with headquarters in the Musical Arts Building. He will also have local concerts.

H. W. C.

## Two Gifted Sisters Who Will Be Heard During This Season



Marie McConnell, Soprano, and Harriet McConnell, Contralto, On Riverside Drive

Harriet McConnell, the gifted contralto, who makes her recital debut in New York at Aeolian Hall on Nov. 27, is shown in the above picture with her sister, Marie McConnell, a soprano of fine talents. The young soprano has been heard in light opera successfully the last few years and opened her season this year on Tuesday evening, Oct. 28, at New Haven in Romberg's new operetta, "The Magic Melody," which will soon come to New York. Both Harriet and Marie McConnell are pupils of their mother, Mrs. McConnell, who has recently taken a

## INDIANA PLANS FOR BETTER SUPERVISORS

### State Board of Education Adopts I. M. T. A.'s Method

RICHMOND, IND., Oct. 25.—Ralph C. Sloane, president of the Indiana Music Teachers' Association and supervisor of music in the Richmond public schools, announces the unanimous adoption by the Indiana State Board of Education of the plan for qualification for public music supervisors recommended by the I. M. T. A.

The committee appointed by Mr. Sloane, of which he is an ex officio member, to formulate these recommendations, is made up of R. G. McCutchan, dean of the school of music at Depauw University, chairman; E. B. Birge, head of the department in the Indianapolis public schools; A. W. Mason, supervisor of music in the Columbus, Ind., public schools; L. M. Tilson of the Indiana State Normal, Terre Haute; H. G. Hill of the Indianapolis Conservatory, and Blanche Woody of Anderson.

The course includes: First, elementary training and sight reading, with fifteen

term hours of work; second, harmony, six term hours; third, musical history and appreciation, six term hours; fourth, methods, fifteen term hours; fifth, applied music, which means the study of voice, piano, violin or other symphonic instrument, twelve term hours, making a total of fifty-four hours, and a two years' course.

This means in the future, said Mr. Sloane, that Indiana will have a better class of supervisors, more thoroughly trained. Later the regulation of the outside teachers is contemplated, the teachers to have a degree given by the state, and after this has been accomplished, community music, in which all will have an equal opportunity, will be undertaken.

The Association was further complimented by the Indiana State Board of Education by being asked to have general charge of this new department of the board's activities and to act in the capacity of an advisory committee to the board.

The adoption of this recommendation by the State Board is indicative of the progressive spirit which characterizes the educational system of Indiana, on the one hand, and the catholic scope of the work of the I. M. T. A., on the other.

E. M. L.

studio in the Metropolitan Opera House Building, where she is teaching this season, as well as at her residence studio on West End Avenue.

### MISS DAVIDSON IN RECITAL

#### Young Pianist Meets With a Hearty Reception at Aeolian Hall

Rebecca Davidson, a young pianist who appeared here several years ago, was heard again at Aeolian Hall on Tuesday afternoon of last week and met with a very hearty reception. Artistically the event stood on a fairly conventional level. It was a recital of the kind that comes and goes frequently in the course of a season. Miss Davidson displayed a praiseworthy, though not an unflavored technical equipment, and especial facility in dexterous finger work. She opened her program with Busoni's transcription of Bach's "Chaconne" and after it played Beethoven's second op. 31 sonata with taste

and musical feeling, if no marked show of depth or individuality. An ensuing group of Chopin pieces provided a much less colorable performance either in beauty or poetic perception. Some Schumann, Balakireff and Liszt brought the program to an end.

H. F. P.

#### Charles T. Tittman Given Recital for Newport Philharmonic

NEWPORT, R. I., Oct. 20.—On Oct. 16, the Philharmonic Society of Newport, R. I., Alfred G. Langley, conductor, presented Charles Trowbridge Tittman, Washington basso, in recital. There was a large audience and the program given was well received. Arias and songs of Mozart, Bach, Handel and Schubert were contrasted with songs of the modern French school and a large group of American songs of Crouch, Gertrude Ross, LaForge, Homer and Louis Thompson, the young Washington composer, whose "Song of the River" shows much originality.



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**October 28, 1919**

*What the Critics said:*

"There was the *Mephistopheles* of Henri Scott, a capable performance of one thoroughly familiar with all that the part demands, intelligent and skillful in meeting them and competent in singing the music, often in admirable style. He, in fact, was the dominating figure of the performance, as has sometimes before happened in performances of 'Faust.'—*Richard Aldrich in the New York Times*, Oct. 29, 1919.

"Henri Scott as *Mephistopheles*, upon the projected lines, won the principal honors, for both in voice and action he was satisfying."—*Sylvester Rawling in the Evening World*, Oct. 29, 1919.

"Marcella Craft as *Marguerite* and Henri Scott as *Mephisto* carried off the chief honors. The latter was really the outstanding figure. Both were in fine voice, and their acting was of a high order..... Mr. Scott enacted his Satanic part with convincing realism."—*The New York Evening Post*, Oct. 29, 1919.

"There was humor and devilry in the *Mephisto* of Henri Scott and his resonant bass and faultless enunciation helped make him realistic....."—*Katharine Lane in the New York Evening Mail*, Oct. 29, 1919.

"A new *Mephisto* here was Henri Scott. His appearance in the role was imposing and while his impersonation lacked subtlety, it was otherwise well planned and commendably executed."—*The New York Sun*, Oct. 29, 1919.

".....Henri Scott, as *Mephistopheles*, was equally successful. His singing with the Metropolitan and Chicago Opera Companies has been highly satisfying. His voice, sincere acting and clear enunciation added greatly to the performance."—*The New York Herald*, Oct. 29, 1919.

".....Mr. Scott was an admirable *Mephistopheles*."—*The New York Tribune*, Oct. 29, 1919.

"Henri Scott gave a robust and vocally distinguished performance of *Mephistopheles*."—*The New York American*, Oct. 29, 1919.

".....Mr. Scott was easily the master of ceremonies, as indeed he should be."—*The New York Evening Journal*, Oct. 29, 1919.

".....Henri Scott, as *Mephisto*, a distinguished veteran in the difficult and fascinating role, won enthusiastic commendation."—*John H. Raftery, the New York Morning Telegraph*, Oct. 29, 1919.

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**MILDRED COUPER IN  
SUCCESSFUL DEBUT**

Pianist, a Pupil of Sgambati, Appears  
Before Friendly Audience, Win-  
ning Commendation

It would be pleasant to hear Mildred Couper again in a hall to whose scope one must less carefully pare down one's tone as at the Princess Theater where she made her first New York appearance on Oct. 30, When free from the inevitable strain of a debut, Mrs. Couper plays with an essential daintiness and femininity which is not unaccompanied by an ability to compass a big tone on occasion and she has individuality of conception.

One preferred the first number on her program, the Chopin B Flat Minor Sonata; principally because she achieved a warmth and variety of tone-coloring in this work that she lacked later on; though at no time can her playing be called colorless. Pastel-tinted, would be a much better term. The famous Funeral March she puts to one objectively; it is not the woe or a world nor even of a people that comes out through her playing of it; instead, there passes before the hearer an individual pageant as of a private woe. The Chopin Etudes that followed were "keyed down" too much. Noticeably was this true of the second of the Posthumous Etudes, whereby a gentle melancholy took the place of its intrinsically deep emotionalism. Very winningly were translated the rippling charm of the Debussy "Arabesque" and "Clair de Lune." Howard Brockway's setting of an Armenian folk-tune (quite uniquely unbeautiful from our standards) the player invested with an incisive rhythm, and with such feeling for atmosphere as turned the ugly little piece into something quaintly attractive.

Oddly enough, it was in the pieces by her master Sgambati that one found her playing least to be admired. The lovely melting phrases of the "Nocturne" were quite short of the necessary *legato*; and the same defect marred Strauss's exquisite "Serenade" transcribed for piano by Pfeiffer. The Sgambati "Toccata" lost much of its effect through a blurring of notes which may have been due to fatigue. But in general the player disclosed a good touch, at times a really lovely tone, and a commendable ease of manner. A good rhythmic sense must also be ranked high among her pianistic assets.

C. P.

**Alcock and Murphy Open San Diego  
Amphion Course**

SAN DIEGO, CAL., Oct. 21.—The Amphion Club gave the initial concert of its artists' concert course last night at the Spreckles Theater, when it presented Lambert Murphy, tenor, and Merle Alcock, contralto. True to all predictions the theater was filled to overflowing. Both artists were well received and encores were frequent. Their program consisted of solos and duets of a varied nature and many favorites were given as encores. They were finely assisted by Charles Baker, accompanist. W. F. R.

**Parish Williams**  
**BARITONE**

Recital Aeolian Hall, New York, Oct. 13, 1919

**PRESS NOTICES**

"Possessed of a lyric Baritone voice—exceedingly pleasing—was much appreciated."—*Evening Sun*, Oct. 14, 1919.

"Admirable voice, delicate nuances of expression."—*Tribune*.

"Pleasing and sincere style—sang with fine understanding—enunciation was excellent."—*Times*.

"Made a very favorable impression with his pleasing Baritone voice and showed no small gifts of interpretation."—*Evening World*.

"A young and talented singer with a most engaging personality. His voice is pleasing, supple and colorful."—*Evening Mail*.

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**TIMES:** "He showed a free and energetic style. Mr. Burleigh has a dexterous and elastic bow arm."

**EVENING POST:** "The audience liked his music, as well as his playing, which is that of a real virtuoso as well as a genuine musician."

**GLOBE:** "He proved to be a violinist of enthusiasm and energy."

**HERALD:** "The Handel sonata was played with a full, round tone."

**TRIBUNE:** "He was received with cordiality by a good-sized audience and proved himself a musician of sincerity and poise. In nothing did he show finer musicianship than in his playing of the music of Handel. He has a pleasing and expressive tone."

The following violin compositions of **CECIL BURLEIGH** are issued by **CARL FISCHER**, New York:

**SECOND CONCERTO IN A MINOR. "NATURE STUDIES":** "Fragrance," "Clouds," "Maying," "Fairylane," "Hour of Nine," "Heave Ho." **SIX PICTURES:** "Distance," "Rocks," "Ripples," "Hills," "A Mirage," "Murmurings." **PLANTATION SKETCHES:** "In Cotton Fields," "Pickanninies," "A Log Cabin," "Uncle Rastus," "Mammy's Lullaby," "Minstrel." **Scherzo Fantastique, A Cradle Song, Impromptu and Scherzo.**



# KATHRYN MEISLE

## CONTRALTO

Triumphs as soloist with the combined forces of The Choral Society, The Fortnightly Club and The Philadelphia Orchestra in Benefit Concert at the Academy of Music, Philadelphia  
October 22, 1919

### What the Critics said:

".....It was Kathryn Meisle who was the delightful surprise of the soloists. Blessed with a voice of luscious color, of remarkable power and of considerable range, she not only charmed those who listened to the voice, but also delighted those who look for musicianship.....Let us hope that this sterling artist receives the plaudits that she deserves."

Philadelphia Press, Oct. 23, 1919.

".....Miss Meisle has a voice of such rare quality of real contralto power and richness, and shows so much of talent and ambition in her work that the many possibilities of her future are apparent....."

Philadelphia Evening Bulletin, Oct. 23, 1919

".....The participation of Kathryn Meisle was in all respects highly creditable. She sang with resolution, excellent breath control, a sense of the meaning of the words and an appealing quality of tone."

Philadelphia Public Ledger, Oct. 23, 1919

".....Miss Meisle whose fine contralto voice has brought her great distinction, added to the value of the performance."

Philadelphia Record, Oct. 23, 1919

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### YON RETURNS FROM TOUR

Virtuoso Plays On Tiniest of Organs  
During Texas Trip

Pietro A. Yon, the organ virtuoso, has returned from his first extended concert tour of the season. After a brilliant recital at Dallas, Tex., under the auspices of the Texas Branch of the American Guild of Organists, by whom he was made an honorary member, he later received a public decoration of the American Legion. He is to return to Texas and Oklahoma later in the season as he returns from his Pacific Coast engagements, and will complete the tour which he was obliged to break off to meet Eastern engagements.

During his Texas engagements he appeared before Kid-Key College and Conservatory of Music at Sherman, Tex., and here played upon the smallest concert organ in existence.

Mr. Yon is to appear shortly at Lancaster, York and other Pennsylvania cities, and thereafter in New York. He has featured on his program two of his most notable recent compositions, "The American Fantasy" and "Christmas in Sicily," as his contribution to the propaganda for closer artistic and commercial relations between America and Italy.

### ELMAN IN PHILADELPHIA

Violinist Gives Farewell Recital in  
Quaker City

PHILADELPHIA, Oct. 27.—To Mischa Elman goes the distinction of opening the city's recital season. It was a pity that such a vast auditorium as the metropolitan Opera House was chosen, as it is indeed, difficult to fill for a one-artist program. But a very large and wholly enthusiastic audience gathered to say godspeed to the young violinist, who is now making his farewell appearances in this country for some seasons. He played very effectively, emotionalizing the music as is his wont and reaching the heart of his hearers.

His larger numbers were the Ernst F Minor Concerto, the Handel D Minor Sonata and the Bach Chaconne. He also played a number of popular pieces from his repertoire by Bach, Beethoven, Sarasate, Bruch, and Tchaikovsky, in some cases his own transcriptions. The concert was a great artistic success.

W. R. M.

Rosalie Miller  
To Make Records  
For Pathe Freres



Rosalie Miller, American Soprano

Rosalie Miller, the gifted American soprano, will open her New York season this year, when she appears on Tuesday afternoon, Nov. 18, in recital at Carnegie Hall. Miss Miller, who has in the past given several New York recitals at Aeolian Hall, will be heard on this occasion for the first time in the larger auditorium in a recital, her other appearances there during the past few seasons, having been as soloist with the New York Philharmonic, Josef Stransky, conductor, and with the New York Oratorio Society.

During the week just past contracts were concluded by which Miss Miller will make records for Pathé Frères exclusively for a period of three years.

# The Great Success of Eleanor Spencer

## At the Kurhaus Concerts,

George Schneevoigt, Conductor, at Scheveningen, Holland, on August 27th.

The First and Only American Artist Engaged  
for These Famous Concerts, Summer of 1919.

### The Dutch Press said:

Nieuwe Courant, The Hague:

"In our best recollections we had held Eleanor Spencer after her having so ably taken Mme. Carreno's place—almost unprepared—at one of our Hague Concerts and last night she refreshed our pleasant memories. This American has surely the deeper feeling for the specific German romanticism and she drew Schumann's pictures not only sensitively and tenderly but enveloped the whole in the bloom; the bloom so characteristic of Schumann. Eleanor Spencer is a pianist of great capacities. Her true musicianly feeling, her sure technique and admirable self control characterize her as the experienced and able soloist. An artist to whom we listen with pleasure and whose performance of whatever she elects to play will always give artistic satisfaction. She was heartily applauded, and as it were, covered with flowers. We shall not take leave of her or say goodbye for we are hoping to see her soon again." L. C.

"Residentie Bode," The Hague:

"It is some time ago since the Ameri-

can pianist, Eleanor Spencer, played in The Hague. The last time was on the occasion of her replacing the celebrated Carreno, also playing Carreno's program. The artist left us with the best of recollections as was shown by the very large house which greeted her last evening and by the highly deserved great applause, also the quantity of flowers. The concerto of Schumann showed that the gifted pianist whose technique is exemplary has felt and given the lyrical beauty of the German romanticist. We can only highly praise the way in which Eleanor Spencer presented to us the delightful images of Schumann. The musical feeling, her delicate touch, and her most highly dependable technique gave us a great deal to enjoy, and confirmed her once again as a gifted artist of highly developed pianistic powers. There was a warm success for the soloist who received a vast quantity of flowers."

Algemeen Handelsblad, Amsterdam:

"Eleanor Spencer was the welcome pianist. We had not seen this American

artist for some time but her performance of the Schumann concerto proved that she belongs to the soloists whose appearance may be anticipated with pleasure. Her beautiful tone, her calm expressiveness and great surety of technique showed to highly appreciable satisfaction in Schumann's poetical work. But it is indeed remarkable that a daughter of the country of the dollar should have understood so well the poetry of Schumann and she speaks her excellent taste in electing to play such a work. She had a very great success and received an extraordinary tribute of flowers."

Avondpost, The Hague:

"However, she gave Schumann's poetically melodious work a richly variegated interpretation—musically purely felt—and technically magnificently mastered. The audience did not begrudge her the abundant homage of applause and tribute of flowers."

Het Vaderland, The Hague:

"Eleanor Spencer, the well-known



Photo by Mishkin

pianist (also in the Kurhaus) played the concerts technically with much brilliancy, especially the quick third movement. Also in the other movements, her performance was excellent. I have all respect for the impressive pianistic power of this wholly sound pianist. There was a profusion of flowers—and a very big success."

Nieuwe Rotterdamsche Courant, Rotterdam:

"As soloist of the evening appeared Eleanor Spencer playing Schumann's concerto. The notable pianist kept up her old fame. Sparkingly brilliant was the allegro vivace, with a beautiful touch and charmingly conceived, she gave the andantino. The artist was repeatedly recalled and showered with a homage of flowers."

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SCHENECTADY, N. Y.—Neira Riegger, soprano, and Ritchie Stahl, pianist, gave a recital at the First Methodist Church on Oct. 25.

WASHINGTON, PA.—Ethyl Hayden, soprano, a pupil of Marcella Sembrich, gave a song recital on Oct. 10 at the residence of Mrs. A. G. Happer.

FORT DODGE, IA.—Alice Hackett, pianist, was heard in recital recently for the benefit of the Visiting Nurse Association, at the First Presbyterian Church.

LENEX, MASS.—Major Felt Lamond, who has been acting organist at Trinity Church during the summer, has returned to New York. He will be succeeded by Belcher Aldrich.

IRONTON, OHIO.—The Tourist Club was entertained at the home of Lillian Corn on Oct. 20, a musical program being offered by Mrs. F. A. Bixby, Mrs. W. P. Lewis, Lillian Corn and Barbara Kerns.

BALLSTON SPA, N. Y.—C. Sargent Butcher presented his pupil, Dora Webb, pianist, in recital with Hephzibah James, soprano, at Christ Church Parish House in recital on the evening of Oct. 20.

SAN FRANCISCO, CAL.—Leone Nesbit, pianist, and Jan Mykus, violinist, gave an excellent program at the Palace of Fine Arts recently, accompanying the interpretative dancing of Ingoborg La Cour.

PALMER, MASS.—At the first meeting of the Palmer Music Students' Club the program was offered by Doris Paine, Mrs. William Pero, Alice Holdsworth, Grace Swann and Mr. Herlihy.

WHEELING, W. VA.—The first of a series of Twilight Recitals was given on Oct. 12 at the First Presbyterian Church by Ruby Belle Nason, organist, and Mrs. Robert R. Marshall, soprano.

PORTLAND, ORE.—The Treble Clef Club held its first meeting of the season recently, taking up the study of Cesar Franck's "Processional" and "The Sirens," a cantata by Herman.

DUBUQUE, IA.—Alberto Salvi, harpist, was heard in recital recently at St. Joseph's College. The Otto School of Singing presented Erma Stieber and Luetta Zapf in a graduation program on Oct. 19.

SPRINGFIELD, MASS.—Members of the Forest Park Literary Club were entertained at the home of Mrs. F. O. Putney on Oct. 29. A musical program was offered by Mrs. H. L. Ahl, Marion Ahl and Mrs. Carl Eckberg.

DUBUQUE, IA.—The Bellevue Music Club elected the following officers for the coming year: President, Mrs. Thos. Sweeney; vice-president, Clara Ahlers; treasurer, Mrs. George Schlatter; secretary, Mrs. W. F. Schirmer.

WHEELING, W. VA.—The Ernest Gamble Concert party was heard in concert at Mount De Chantal on the afternoon of Oct. 20. The company consists of Ernest Gamble, baritone; Verna Page, violinist, and Helen Reid, pianist.

NEW BRITAIN, CONN.—Joseph Clair Beebe gave his second organ recital at the South Congregational Church on Oct. 19 and the third of the series for the month of October on Oct. 26, being assisted by members of the church quartet at both recitals.

BALTIMORE, MD.—The students at the Peabody Conservatory of Music were given a rare treat with the informal recital given Friday afternoon, Oct. 24, by the director, Harold Randolph. The program was unusually interesting, as it comprised the entire groups of etudes of Chopin. These difficult works were finely presented.

LANCASTER, PA.—A song recital of Russian music was given at the Shriner Auditorium on Oct. 16 by Mrs. George Brinton of West Chester, preceding the lecture on "Contemporary Russian Art," given by Dr. Christian Brinton.

CLARKSBURG, W. VA.—The DeMille Quartet with Hilda Buckingham, pianist, was the first number on the Washington Irving High School course. The quartet consists of J. W. Baker and Ernest Haseldene, tenors; Hartwell DeMille, baritone, and Alfred J. Atkinson, bass.

WHEELING, W. VA.—Helen Virtue, pianist; Mrs. Edith E. Mellor, soprano; Mrs. Dora N. Bard, contralto; Anna Fest and Mrs. Retta Fawcett Moore, pianists, were heard at a recital before the Martins Ferry Lecture-Recital Club on the afternoon of Oct. 21.

MARTINSBURG, W. VA.—The first recital of the season of the Wednesday afternoon Club was given at the residence of Mrs. G. B. Wiltshire on the afternoon of Oct. 15. The program was offered by Miss Burdette, Mrs. Laise, Miss Kilmer, Mrs. Sencendiver, Miss Stribling, Mrs. Sponseller and Miss Thompson.

ATLANTIC CITY, N. J.—L. L. Fabri, director of the Fabri Opera School, with studios in New York and Philadelphia, spent the summer in Ventnor, N. J., and had a class of pupils continuing their study of opera for this season. The Fabri Opera Company recently presented Maillart's "Vellars Dragons."

NEW HAVEN, CONN.—Under the direction of the Helen Crane, a concert was given by the Music Life Club, at Wentworth Hall, on Oct. 23, at which a program of operatic arias, folk-songs and piano solos was offered. The vocal numbers were accompanied by the State Guard Orchestra, directed by Louis Cohn.

AMHERST, MASS.—At the fourth Red Cross concert given recently the following musicians offered the program: Raymond Swift, cornetist; Florence Sears, pianist; Mrs. E. S. Fulton, Mrs. Ralph J. Watts and Elsie Cooley, vocalist, and Maud Willis, reader.

SPRINGFIELD, MASS.—At the noonday "sings" held by the employees of the Bosch Magneto plant, solos were offered by the following members of the employees orchestra: F. Balin and M. Dawley, pianists; E. Rausch and C. Hireh, violinists; A. Bourez, cornet, and A. Tetrault, trombone.

ATLANTIC CITY, N. J.—The concerts on the Steel Pier by the Leman Symphony Orchestra have become so popular that Manager Jacob Bothwell has extended the season. Soloists recently were Emily Russell Miller, mezzo-contralto; Henry Gruehler, pianist.

WASHINGTON, PA.—Under the direction of Mrs. Rudolf Hanau and Mrs. Richard B. Cuthbert, a concert was given on Oct. 13 at the Masonic Temple by members of the Current Events Club. Those taking part were: Rebecca D. McClane, Mrs. John C. Knox, Mrs. Ralph N. Lincoln, Lawrence E. Moore and Lloyd Whitesell.

MORGANTOWN, W. VA.—At the home of Mrs. Waitman T. Barbe, a musical was given for the members of the Music Club on Oct. 16. Those taking part were Rachael Tuckwiller, pianist; Mary Williams, contralto; Mrs. Grace Martin Snee, pianist; Edith Hardy, violinist; Mrs. Leslie Duncan, soprano, and Almina Bunce, mezzo-soprano.

LANCASTER, PA., Oct. 25.—A large audience enjoyed the lecture-recital given at the Iris Club on Oct. 17, when Constantin von Sternberg, the Russian pianist and composer, gave a program of Russian music. His playing was alive with individuality. One of his most delightful numbers was Liapounoff's "Carillon."

ATLANTIC CITY, N. J.—A program of much interest was given on Oct. 28 by Josef Smit, 'cellist, assisted by Elsie Hand Klinger of Philadelphia, pianist, and Nora Ritter, soprano. Mr. Smit and Miss Ritter have both recently joined the musical contingent of Atlantic City.

SPRINGFIELD, MASS.—The Mountain Ash Men's Chorus, an organization of Welsh singers, gave a concert on Oct. 22 at the Wesley Methodist Church under their director, T. Glyndwr Richards. Solos were sung by M. J. Edwards, D. J. Davies, Steven Jenkins and Rees Thomas, tenors; Glanville Davies and D. Pennar Williams, baritones, and John Williams and Harry Evans, basses. William Evans was accompanist.

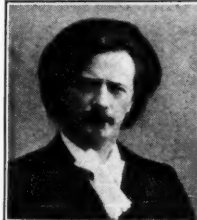
MILWAUKEE, WIS., Oct. 21.—Alexius H. Baas, baritone and reader, gave a program of more than ordinary interest Tuesday evening at the Wisconsin College of Music. Among the composers represented on his program were Gounod, Handel, Parker, Loewe, Schumann and MacDowell. Mr. Baas made a profound impression upon his audience.

SAN FRANCISCO, CAL.—Mr. and Mrs. Edward Young gave a musicale in honor of Mme. Leda Carnahan, a recent arrival from the East, and Arthur Claessens, choral director and teacher. The program was given by Herbert Riley, 'cellist; Hother Wismer, violinist, and Mme. Carnahan, vocalist. Mr. Golden gave several readings and Mrs. Young was accompanist.

ROCKFORD, ILL.—Ludwig Schmidt, who has recently opened a studio in Rockford, made his first appearance at the opening concert of the Mendelssohn Club on Oct. 23. Others appearing on the program were Lena Davis, pianist; Josephine Phinney, pianist; Miss Vogel, pianist; Mrs. Earl Hyndeman, soprano; Charles Olson, baritone.

NEW HARTFORD, CONN.—The annual meeting of the New Hartford Chorus was held recently in the town hall. The following officers were elected: President, Frederic B. Jones; vice-president, Mrs. R. G. Foster; secretary, Mabel Gillette; treasurer, Mrs. Hermon Chapin; registrar, Anna J. McAlpine; directors, Frank B. Munn, Frederic B. Jones, Frank L. Stephens, William Koch, Mrs. Howard Stansliff, Mrs. C. M. Maxfield, Mrs. R. G. Foster, Anna J. McAlpine; membership committee, William Koch, Mrs. Herman Chapin, Eliza Kellogg and Mrs. Howard Stansliff.

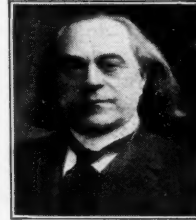
SAN FRANCISCO, CAL.—The California State Teachers' Association gave a program at the Berkeley High School on Oct. 16. Those contributing to the program were: H. B. Wilson, superintendent of Berkeley High Schools; Carl Anderson, tenor; Uda Wal-drop, accompanist; Beatrice Clifford, pianist; Major J. W. Wooldridge of the 38th Infantry; Edward H. Lemare, Municipal Organist; W. C. Wood, State Superintendent of Public Instruction, and William McAndrew, assistant superintendent of New York schools. Mrs. Minnie Mills, president of Santa Rosa section, presided.



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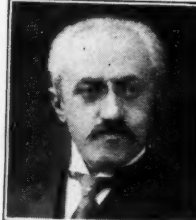
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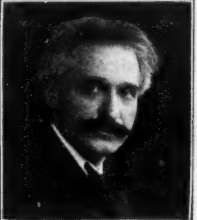
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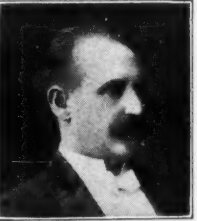
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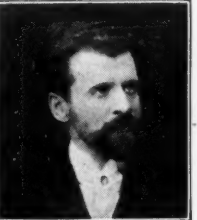
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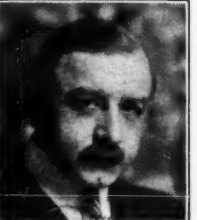
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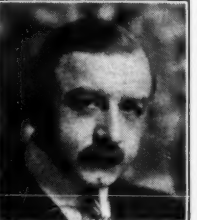
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## New Books on Musical Topics

THE success of Harriette Brower's two volumes of "Piano Mastery" published in the last few years has unquestionably been responsible for the appearance of a volume entitled "Violin Mastery" by Frederick H. Martens. And it is indeed only natural that the reading public, interested in what great performing artists have to say, should be given an opportunity to read the dicta of those who have won fame and some of them fortune—in wielding the bow over four fiddle strings as well as of those who express the music of the masters on a piano keyboard.

The general plan of Mr. Martens' book is similar to that of the two Brower volumes mentioned before. There is a subtitle: "Talks with Master Violinists and Teach-

ers;" the book comprises interviews with the great violinists of our day, that is, with those who were in our land during the time Mr. Martens secured his material—and with few exceptions they are all here even today—plus talks with men who have achieved a reputation as noteworthy masters of the violin from a pedagogic standpoint. Mr. Martens, whose gifts are familiar to the readers of MUSICAL AMERICA has done his task with conspicuous ability, he is one of those rarely gifted men, who, whether they work in prose or verse—he is a poet of no mean gifts—do what they do most admirably. Both in the manner in which he has set down his material and in his selection of it has he succeeded; and he has been wise and impartial in his choice.

Eugen Ysaye, the celebrated Belgium violinist, now conductor of the Cincinnati Symphony Orchestra, whose picture both graces the cover of the volume and serves as its frontpiece, is the first subject for the inter-

viewer. He has spoken on "The Tools of Violin Mastery." Leopold Auer, teacher of Elman, Parlow, Zimbalist, Eddy Brown, Jascha Heifetz, Max Rosen, Toscha Seidel and a number of other remarkable violinists of our day, forms the subject of the next chapter "A Method without Secrets." Professor Auer's presence in this country, which made it possible for Mr. Martens to secure this interview, is one of those things which we must thank the war, much as we might dislike thanking the war for anything. Eddy Brown discusses Jeno Hubay and Professor Auer, for he was a pupil of the noted Hungarian composer-violinist of "The Violin Maker of Cremona" fame before he placed himself with that other famous Hungarian, now a Russian citizen of free Russia, Leopold Auer. From Mischa Elman Mr. Martens secured ideas on "Life and Color in Interpretation"; from the Russian born but American trained Samuel Gardner a chapter on "Technic and Musicianship." Mr. Gardner has indeed, the right to discuss musicianship, for among younger violinists of our day there is no one who in the most serious sense is a finer musician than he.

"The Problem of Technic" Mr. Martens calls the chapter devoted to Arthur Hartmann, that great violinist, composer and teacher, a man whose compositions reveal an individual note and a mastery, over which we have often waxed eloquent. Very fittingly Jascha Heifetz, the wonder youth, speaks on "The Danger of Practicing Too Much," in sooth, a danger perhaps for him who needs but little practice to achieve his marvelous performances.

We pause with reverence as we approach the talk with David Hochstein, that brilliant and greatly promising young artist who enlisted in his country's service and was killed in action in the Argonne last year. Trained by the master of Kublik, Ottokar Seivik and then by Auer he had revealed in his concerts here a big talent. His thoughts in this book are on "The Violin as a Means of Expression;" and it was a noble expression that his performances disclosed. "Personality in Art" brings us the words of him whom we like to call the greatest violinist of our time, Fritz Kreisler, who recently returned to the American concert-stage amid salvos of applause after his voluntary retirement from it during the war period. The beloved Kreisler, great as an artist and as a musical spirit, has much to say that will bear serious contemplation.

Franz Kneisel, of Kneisel Quartet fame, speaks in an interesting chapter called "The Perfect String Ensemble" and Adolfo Bettini, of the Flonzaley Quartet, follows him on "The Technic of the Modern Quartet." Here are two extraordinary engrossing chapters for chamber music players! Hans Letz, who presides at the first violin desk of the Letz Quartet forms the subject for a chapter on "The Technic of Bowing" and David Mannes on "The Philosophy of Violin Teaching."

The Hungarian, Tivadar Nachez, whose views were only obtainable through his visit to America during the war, speaks on "Joachim and Leonard as Teachers." From Maximilian Pilzer, one of the best of our native violinists, Mr. Martens obtained advice on "The Singing Tone and the Vibrato," from the great Maud Powell on "Technical Difficulties; Some Hints for the Concert Player," a splendid chapter in every detail and indicative of the fine mind of Mme. Powell and her attitude toward her art; Leon Sametini, a Chicago resident, has some engaging things to say on "Harmonics," with reminiscences of Sevcik.

Toscha Seidel, the young Vulcan of the violin, though young in years is not young in thought. He takes on "How to Study," and very admirably, too. Albert Spalding, a thinker as well as a noteworthy player, launches out on a discussion of "The Most Important Factor in the Development of an Artist," and we learn from him that it is the development of a perception of beauty. Jacques Thibaud, France's most distinguished player and an artist whom Americans are only now beginning to appreciate at his full worth, has devoted his remarks to "The Ideal Program," with some comments on Marsick as a teacher, on Sarasate; and on Stradivarius and Guarnerius violins et al.

Among those who have been recognized more for their accomplishments as teachers than as soloists there are Theodore Spiering, a splendid chapter on "The Applica-

tion of Bow Exercises to the Study of Kreutzer," Alexander Saslavsky on "What the Teacher Can and Cannot Do;" Edmund Severn on "The Joachim Bowing and Others," and Gustav Saenger, who, as editor for the music publishing house of Carl Fischer, has had an opportunity of examining close hand the manuscripts of many a violin composer of renown, and who, in addition has by his work in original composition and in editing standard violin works, proven that he has the right to speak on "The Editor as a Factor in Violin Mastery." A chapter that no one interested in musical progress can afford to miss is this one!

Mr. Martens has done this all so well, with such variety and with such a lovely sense of the fitness of things, that he renders us powerless to do more than to record in brief the salient points in his book.

Anyone who has ever heard a violinist of note will find things in the book to engage this attention. And as for students of violin, or regular attendants of the recitals of our violin virtuosi, they will read it all with keen interest. The book is illustrated with no less than sixteen beautiful reproductions of photographs of the violinists whom Mr. Martens has interviewed, the majority of the photographs being autographed and inscribed to the author of the volume. All praise to Frederick H. Martens for an arduous task well done.

A. W. K.

### HAROLD HENRY IN DULUTH

Pianist Warmly Greeted in Recital Before Matinée Musical Club

DULUTH, Minn., Oct. 18.—Harold Henry scored another success when he appeared in Duluth at the First M. E. Church last night. As the concert was open only to members of the Matinée Musicale Club and out of town guests, he lacked some of the stimulus of the crowded hall and gallery, but was given the better alternative of attentive and discriminating listeners.

The program was a long and difficult one, including numbers by Bach, Beethoven-Busoni, Brahms, Schubert, Liszt, Grieg, Debussy, Chopin, MacDowell, Harold Henry, Skilton, Rachmaninoff and Moszkowski. In the midst of this second group, Mr. Henry enchanted his audience by his playing of Debussy's "Reflections in the Water." Another popular number was Mr. Henry's own composition, "The Dancing Marionette." This work was a source of great delight to the audience and had to be repeated.

B. S. R.

Boston Symphony Plays at Smith College

NORTHAMPTON, MASS., Oct. 25.—The opening concert of the Smith College course was given on the evening of Oct. 22 by the Boston Symphony Orchestra under the conductorship of Pierre Monteux. The program included numbers by Wagner, Liszt and Franck and was received with much enthusiasm.

W. E. C.

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## WERREN RATHCHARMS HEARERS AT RECITAL

Baritone Delights Large Audience With Artistry In Varied Program

A host of Werrenrath admirers awaited the popular baritone on Sunday afternoon, Nov. 2, at the first of his recitals this season. Even more interest than usual attached to Mr. Werrenrath's appearance in the minds of those to whom his recent selection for the Metropolitan forces lends him *cachet*. Assuredly, it is a far cry in more sense than of the word than one, since the days when Mr. Werrenrath sang with the Stokowski forces in the Mahler Choral Symphony. His art has grown more sure of itself than in those days; his workmanship even more matured. Yet some of us perhaps unreasonably sigh for the time when he was less the John McCormack among baritones than he is now. He has begun, by the way, to suggest that well-beloved tenor in the type of his programs no less than in his head tones.

Still, as always exquisiteness of his interpretation charms over wholesomely in its refinement and in the subtleties of phrasing and color with which every loveliest nuance is conveyed to the hearer. Mr. Werrenrath's diction, his poise of manner, his versatility in ranging from the pathetic as in "Summertime on Bredon" to the humorous, as in "Mary Cassidy," one of his encores as in "Top o' the Morning;" his ability to convey an atmosphere of sheer creepiness, as in "Danny Deever," his manly vigorous declamation of such songs as Keel's setting of Masefield's "Port of Many Ships;" all these have been noticed so often in connection with his work that their repetition becomes tiresome. Noteworthy was it that he gave his hearers a taste of his operatic quality in this recitative and aria from "Le Nozze di Figaro" with which his program began; and one needs not to be a full fledged prophet to forecast that his popularity on the operatic stage will be as great as it is on the concert platform. His encore to the Italian group was Giordano's "Caro mio ben," and it was quite exquisite.

C. P.

### CAMPANINI TOUR A SUCCESS

Chicago Opera Company Breaks All Its Records in Middle West

Herbert M. Johnson, Comptroller of the Chicago Opera Association, has wired to the New York office that the tour of the Chicago Opera Association has eclipsed all previous records. Rosa Raisa has been hailed everywhere, says the report, as one of the great sopranos of the day. Alessandro Dolei also more than justified the anticipations formed of him last season, and, with Giacomo Rimini, shared in Raisa's triumphs. Emmy Destinn, likewise, has shown all her old powers in "Ballo in Maschera." With her appeared Alessandro Bonci and Georges Baklanoff, the Russian baritone. Another success has been secured by Tamaki Miura, the Japanese prima donna, the house being always sold out for her *Butterfly*. At Fort Worth the seats sold at the rate of more than \$1000 hourly according to the report.

The season closed at Little Rock, Arkansas, Nov. 3, after which the company returned to Chicago to prepare for the opening of the season on Nov. 18.

### Three Hundred and Sixteen Musicians and Teachers Came to United States in Past Year

WASHINGTON, D. C., Nov. 2.—The Department of Labor, in its newly-issued *Immigration Service Bulletin*, notes that in the year which ended on June 30, 1919, there arrived in the United States from European countries 255 professional musicians and 61 teachers of music, vocal and instrumental. Included under the head of "professional musicians" are "singers, leaders, directors and performers on musical instruments as a means of livelihood." In the year which ended on June 30, 1918, the total number of professional musicians emigrating to the United States is given by the department as 190.

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## Metropolitan Artists Back From Italian Visit



THE steamer Giuseppe Verdi brought back last week a large contingent of Metropolitan Opera stars, who have been spending the summer in Italy. In the photograph shown above, taken on the deck of the incoming steamer, are, left to right, A. Canissa, Flora Ferini, A. Reschiglian, Mrs. Amato, Pasquale Amato, Mrs. Marchesi, Carlo Magrim, Mrs. Malatesta, Pietro Malatesta, baby Elsie, Mrs. Papi, Giovanni Martinelli and Mrs. Martinelli.

(c) Underwood &amp; Underwood

### Ruth Miller's Secret Marriage to Former Soldier is Announced

Announcement was made on Nov. 4 of the marriage of Ruth Miller, soprano of the Society of American Singers at the Park Theater, New York, and formerly of the

Metropolitan, to Mario Chamlee, tenor with Antonio Scotti's company, now on tour. The wedding was kept a secret, though it took place in New York on Oct. 2. Justice of the Peace M. J. Cruise officiated, and the witnesses were Paul Miller, brother of the bride, and Henrietta Wakefield, a Metropoli-

tan singer. Mr. Chamlee was a member of the 77th Division and one day at church in France his voice attracted the attention of some officers, and he was soon after assigned to the Argonne Players to entertain the soldiers. He appeared in Detroit with Miss Miller, in "Faust".



Luisa Cappiani

Luisa Cappiani, a well-known vocal teacher, and once heard in this country in opera, under her former name of Kapp-Young, died at Zurich, Switzerland, on Sept. 27 at an advanced age. She was of Scotch and German descent, and was educated to sing in opera, but her early marriage to Herr Gisbert Kapp sent her into private life, from which she did not emerge until, a widow with two children, she went on the stage in 1859, to provide money for her children's education. She made a successful debut as Rachel in "La Juive" at Munich where her older brother was dramatic tenor. Afterwards, Mme. Kapp-Young sang at Hanover, Frankfurt and Cassel, and in 1861 was one of the first singers of Wagnerian rôles in Rotterdam under Hermann Levy.

No less a singer than Lilli Lehmann stated once that she had modeled her *Valentine* in "Les Huguenots" on Mme. Kapp-Young's interpretation. At Nice, Parma and Milan, Mme. Kapp-Young sang in Italian opera; and Max Maretzek engaged her to sing in New York in 1867, as *Selika* in "L'Africaine" a rôle which she had created and had sung many times, in Parma. She made a successful appearance at her American debut and afterwards toured with the Maretzek troupe in the place of Parepa-Rosa. The late William Steinway was one of the Americans who greatly admired her singing. He induced her to give a concert in New York on her second visit to that city, that brought her many pupils there.

Returning to Milan, the next year, Mme.

Kapp-Young taught there and at Florence with great success. She came back to America and for years taught in Boston and New York, under the name of Cappiani. Among her pupils were Mme. del Puente, Barron Berthald, the tenor, Lillian Russell; Ida Kleber and Alice Garrigue Mott, herself a successful New York vocal teacher for years. Mme. Cappiani was the only woman member of the American College of Musicians at its founding in 1884. She was also vice-president of the New York State Music Teachers' Association. In 1899, she took up her residence in Milan, Italy, with her daughter Mrs. St. John Mildmay, and during the war lived in Zurich.

A. M.

### John J. Braham

John Joseph Braham, well-known in New York as a composer and orchestra leader, died at his Brooklyn home on Oct. 28, in his seventy-second year. Mr. Braham was of English birth, and came to America in 1859. He appeared as a violinist in 1862, traveling for some time as a virtuoso and then became musical director successively of the Boston Museum, where he introduced "Pinafore" to Americans in 1879; of Wal-lack's Theater, the Bijou, the Casino and other New York playhouses. Mr. Braham collaborated in composition with Edward E. Rice, wrote many of the musical numbers for the productions, notably that of "Hiawatha" and wrote much orchestral well known music for the Daly Theater pieces.

### Clarence D. Royer

LANCASTER, PA., Oct. 28.—Clarence Deveau Royer, violinist and composer, died to-day in St. Joseph's Hospital. He had

been active in concert work for twenty-five years and formerly was head of violin instruction at the Cornell Conservatory of Music. His annual concerts at the Waldorf Astoria in New York were a feature of the musical season for many years, the proceeds being devoted to charitable work among the New York poor.

Mr. Royer was born in Lancaster forty years ago. He was a student at the Academy of Music in Philadelphia, and completed his musical education at Berlin and Brussels. For several years following he toured Europe, appearing on concert platforms with many noted musicians, when he returned to America. He formerly was director of music at the University of New Brunswick, Canada, and at Meredith College, N. C. He had pupils from almost every State and from twelve European countries. Mr. Royer had given 1,400 recitals in his American tours.

### Edward L. Powell

MONTGOMERY, ALA., Oct. 21.—Edward L. Powell, for many years a voice teacher in Montgomery, Birmingham and New York, and well known in Alabama musical circles, died in Birmingham on Oct. 19.

P. C.

### Mary O. Keeler

Mary O. Keeler, musician, died last week at her home in Brooklyn. She was wife of Charles Carroll Keeler.

### John A. Schulte

BRIDGEPORT, CONN., Oct. 27.—John A. Schulte, leader of the Concordia Singing Society of Bridgeport, died on Oct. 25, at seventy-one years.

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